

Nienke Amarins Hettinga

n.a.hettinga@uu.nl

6468063

# **Discourses around the present day woman patron in the Netherlands**

Agency and elitism

Utrecht, 12-08-2022

Adriano José Habed MA & prof. dr. Helleke van den Braber

Utrecht University

Faculty of Humanities

Genderstudies MA

14446 words

## **Abstract**

This thesis explores the discourse around the present day woman art patron in the Netherlands. With patronage becoming increasingly important for the art and culture sector and the lack of research regarding present day women patrons in the Netherlands, a discourse analysis was performed. Incorporating the results from the discourse analysis performed on the case studies *De Moderne Mecenas* and *Ik ben ook mecenas*, this thesis found that agency and elitism merge as the defining characteristics of the discourse around the present day woman patron. The discourse analysis reveals that the present day woman patron claims agency through narration, the care and rights perspective and, simultaneously, troubles the public/private split. In addition, the elite position the present day woman patron takes on in our society is explored through economic, social, cultural and symbolic capital and mystification as a tool. In sum, it was found that the present day woman patron claims agency through her art patronage, but does not subvert the entire order of the art patronage community. However, by being a woman patron she does trouble the order from within by showing that art patronage is not necessarily ascribed to men. In addition, by exploring the underlying processes of the different forms of capital and mystification which the present day woman patron uses to legitimise her social position, the membership of the present day woman patron of the elite art patronage community was established.

**Keywords:** Art patronage, art and culture sector, woman patron, present day woman patron, agency, elitism, narration, care/rights perspective, public/private split, capital theory, mystification.

## **Table of content**

Introduction	4
Theoretical framework	7
The ancient world	8
The mediaeval and early-modern era	9
The modern era	9
The present day woman patron	10
Agency	11
Narration to account for agency	12
Critiquing the autonomous agent and the care/rights perspective	12
Expanding the public/private split	13
Elitism	14
Economic, social, cultural and symbolic capital	15
Mystification	18
Methodology and case studies	19
Case studies <i>De Moderne Mecenas</i> and <i>Ik ben ook mecenas</i>	20
Material collection	21
Choice of whom and what to analyse	22
Discourse analysis <i>De Moderne Mecenas</i> and <i>Ik ben ook mecenas</i>	23

The present day woman patron and agency	24
Agency through narration	25
The care/rights perspective and agency	27
The public/private split and agency	28
Conclusion on agency and the present day woman patron	30
The present day woman patron and elitism	31
Capital theory and the present day woman patron	32
Mystification and the present day woman patron	40
Conclusion on elitism and the present day woman patron	41
Conclusion	42
Bibliography	45
Appendix A Transcript <i>Ik ben ook mecenas</i>	47
Appendix B Transcript <i>De Moderne Mecenas</i>	64
Appendix C Coding scheme	91

## Introduction

In the Netherlands, patronage has existed for a long time, even if it may not have always been visible. The general public is hardly aware that the *Koninklijk Concertgebouw* has been financed by private individuals and private funds since its construction in 1888.<sup>1</sup> We owe most of the preservation and management of works of art and collections, monuments, and archives to patrons.<sup>2</sup> However, the sense of social responsibility to maintain the art and culture sector somewhat diminished in the Netherlands after the Second World War due to the expanding subsidy system of the art and culture sector.<sup>3</sup> Ever since, the predominant view in the Netherlands is that the government is responsible for supporting art and culture.

Indeed, to some extent the government takes up this responsibility, providing a budget of 375,46 million euros for the art and culture sector from 2021 till 2024.<sup>4</sup> However, since 2010, the government is increasingly withdrawing as a financier of the art and culture sector.<sup>5</sup> For example, former State Secretary Halbe Zijlstra forced the art and culture sector to look for private supplementary financing because of a major cutback in subsidies of 200 million euros in 2012.<sup>6</sup> The cabinet chose to continue to subsidise “top art” in particular, which exemplifies the statement of Jette Klijnsma, Dutch politician and board member of the *Partij van de Arbeid*, that the policy of former State Secretary Halbe Zijlstra makes art and culture something for the elite again.<sup>7</sup> It seems that the Netherlands is in the middle of a major shift of the financing of the art and

---

<sup>1</sup> Francine van der Wiel, “Het mecenaat als alternatief applaus,” Prins Bernhard Cultuurfonds, 2022, <https://www.cultuurfonds.nl/het-mecenaat-als-alternatief-applaus>.

<sup>2</sup> Renée Steenbergen, “Onmisbaar Mecenaat,” in *De Nieuwe Mecenas: Cultuur en de terugkeer van het particuliere geld* (Amsterdam: Uitgeverij Business Contact, 2008), 19-20; Examples of institutes that are supported through patronage are the *Rijksmuseum*, the *Kröller-Müller museum* and the *Singer museum*.

<sup>3</sup> Wiel, “Het mecenaat.”

<sup>4</sup> Ministerie van Onderwijs, Cultuur en Wetenschap, “Infographic culturele basisinfrastructuur 2021-2024,” June 11, 2019, <https://www.cultuursubsidie.nl/documenten/publicaties/2019/06/11/infographic-culturele-basisinfrastructuur-2021-2024>

<sup>5</sup> Wiel, “Het mecenaat.”

<sup>6</sup> Wiel, “Het mecenaat.”

<sup>7</sup> Jette Klijnsma, “Onbereikbare kunst en duizenden werklozen,” BNNVARA, July 7, 2022, <https://www.bnnvara.nl/joop/artikelen/onbereikbare-kunst-en-duizenden-werklozen>

culture sector.<sup>8</sup> Patronage will likely become increasingly important for the art and culture sector, becoming an indispensable link in the financial chain of the art and culture sector. But what exactly is art patronage and what does such a patronage relationship look like?

Based on the model-based view of standard patronage exchange by Helleke van den Braber, initially there is a patron facing an artist.<sup>9</sup> For instance, the art lovers who support their protégés through their own private culture fund, the large and small donors around concert halls, museums and theatres and the young artist who uses crowdfunding to convert the appreciation of their admirers into cash.<sup>10</sup> Between them stands the work of art; which is made by the artist and supported by the patron. There is no relationship without the artwork, it is the focal point of dynamics.<sup>11</sup> Furthermore, there is no relationship without a dynamic exchange of value: both parties invest and both parties benefit.<sup>12</sup> A patronage relationship can only exist if each gift, from the patron, is followed by a counter-gift, from the artist or cultural organisation. But what is it that the patron can offer as a gift and the artist as a counter-gift?

First, regarding the gift from the patron, this can be economic capital. In other words, material support in all kinds of forms such as money, time, material, space or to pay for the opportunity to perform or present.<sup>13</sup> Second, social capital, that is support in the form of connections, of access to networks, and of facilitating social visibility and display. Last, narrative capital, the support of the patron gives artists the opportunity to construct a meaningful story or narrative around what they do. As established, patronage exists as a dynamic exchange; the artists must offer the patron a counter-gift.<sup>14</sup> Artists give back what they have in abundance, namely, cultural capital, which is translated into three forms of access: Access to knowledge, right to proximity, access in

---

<sup>8</sup> Wiel, "Het mecenaat."

<sup>9</sup> Helleke van den Braber, *From maker to patron (and back): On gift exchange in the arts* [Oration] (January 2021), 11.

<sup>10</sup> Braber, *From maker to patron*, 9.

<sup>11</sup> Braber, *From maker to patron*, 11.

<sup>12</sup> Braber, *From maker to patron*, 9; Both parties meaning the patron and the artist or cultural organisation.

<sup>13</sup> Braber, *From maker to patron*, 20.

<sup>14</sup> Braber, *From maker to patron*, 21-22.

the sense of impact and the chance to construct a story about themselves.<sup>15</sup> Hence, both parties need to feel like they have put in as much as they have taken out to create a successful patronage relationship. However, and importantly, giving to art and culture is not the same as giving to standard charities.

When giving to art and culture, more than giving to standard charities, patrons and artists have their own ideas about what it is that comes into being. Selection is made through their choices, and this is done on the basis of value that varies from patron to patron and from artist to artist.<sup>16</sup> What kind of art deserves to be created through the support of art patronage and what kind of art does not? Who is allowed to participate in supporting and co-creating art and who is not allowed to? Is patronage the prerogative of an elite and what does that mean for the diversity of the art and culture sector; for the types of art that such an elite does or does not want to support? These kinds of views and expectations are worth exploring. Especially since patronage is getting a more vital role in the cultural climate of the Netherlands today.

Regarding these views and expectations, this thesis will explore one particular group of givers active in the art and culture sector; women patrons that have been active in the last five decades and are still active today, the present day woman patron. There is a lack of research on this particular group in general, specifically, however there is no research that examines the discourse surrounding the present day woman patron in the Netherlands. This is unfortunate because the knowledge provided by the questions mentioned above will only become meaningful if one understands the context around such questions; in other words, if one understands the discourse that circulates around the present day woman patron.

Therefore, this thesis will examine the following question: What discourses circulate around the present day woman patron in the Netherlands? To explore this question, this thesis will provide a discourse analysis with case studies in the form of the

---

<sup>15</sup> Braber, *From maker to patron*, 13; Crowdfunding is not always seen as a form of patronage because the personal relationship might be missing.

<sup>16</sup> Braber, *From maker to patron*, 19.

films '*De Moderne Mecenas*'<sup>17</sup> (MM) which premiered in 2011 and was produced on behalf of the *Prins Bernhard Cultuurfonds* (PBCF) and '*Ik ben ook een mecenas*'<sup>18</sup> (IBOM) which premiered in 2008 and was produced on behalf of the foundation '*Kunst & Zaken*'. Both films are directed by Paul Kramer and produced by Inge Le Cointre.

First, a theoretical framework for discourse analysis is provided consisting of a concise overview of the history of art patronage by women. From this historical exposition, agency and elitism are explained as important aspects of art patronage by women. Second, a broader description of the methodology used and the case studies chosen for this thesis will be provided. Third, the discourse analysis on the basis of the results obtained from analysing the case studies will be combined with the theory obtained from the theoretical framework. Last, the answer to the research question, including the limitations of the thesis and suggestions for future research, are described in the concluding section.

### **Theoretical framework**

Generally speaking, the patron served an essential role in the development of art and culture in Europe. In addition to being a consumer of art, the patron was the initiator, often dictating form and content.<sup>19</sup> Art patronage functioned as proof of wealth, status, and power and could also serve purposes of propaganda and entertainment. To some extent, art patronage connects aesthetic taste with power; by commissioning art and culture, patrons become tastemakers, supporters of artists' careers, and generate an enduring image of themselves.<sup>20</sup> In other words, patrons have the ability to influence what our society views as "tasteful" art and culture. Subsequently, patrons can build a reputation around the idea that they have this influence.

---

<sup>17</sup> *De Moderne Mecenas*, directed by Paul Kramer (2011; Prins Bernhard Cultuurfonds), 0:39:26, personal communication.

<sup>18</sup> *Ik ben ook mecenas*, directed by Paul Kramer (2008; Kunst & Zaken), 0:14:23, personal communication.

<sup>19</sup> Catherine King, *Renaissance Woman Patrons: Wives and Widows in Italy, c. 1300–c. 1550* (New York: Manchester University Press, 1998), 167.

<sup>20</sup> Alina Cohen, 'The Female Patrons Who Shaped Art History,' Artsy, August 19, 2019, <https://www.artsy.net/article/artsy-editorial-female-patrons-shaped-art-history>.

The English term patron comes from the Latin *patronus*; protector of clients or dependents, which is, in turn, derived from *pater*; father.<sup>21</sup> Thus, the term patronage is inherently gendered and, in addition, women patrons almost always worked within the limitations of patriarchal societies. In other words, historically speaking women patrons tend to be less visible than their male counterparts. Nonetheless, as patrons of the arts, women have been able to exert power in creative ways.<sup>22</sup>

For more than three thousand years, patronage of art has been a noteworthy path for women's agency. From Antiquity to the present day, from all over the world, a number of the issues considered here are still relevant to the study of present day art patronage by women, two of which will be explored in this thesis; agency, the ability for a person to act for themselves,<sup>23</sup> and elitism, the belief that individuals who form an elite are more likely to be constructive to society as a whole, and therefore deserve influence or authority greater than that of others.<sup>24</sup> What follows is a list of examples of influential women patrons throughout history. At the end of this historical presentation, characteristic aspects of patronage by women will be sought that can be used and elaborated in the discourse analysis of this thesis.

### **The ancient world**

In New Kingdom Ancient Egypt, the 18th-dynasty pharaoh Queen Hatshepsut (1508–1458 BCE) was a significant patron of art and architecture.<sup>25</sup> Hatshepsut is best known for her mortuary temple at Deir-El-Bahari, upper Egypt, designed by her courtier-architect Senmut. The temple is decorated with relief sculptures narrating events from the woman pharaoh's reign. Similarly, in the Roman Empire, Livia (59 BC-29 AD), the wife of the empire's first emperor Augustus, used statues, portraits and coins to indicate her identity as a ruler.<sup>26</sup> Livia took measures to stand out among other elite women by

---

<sup>21</sup> Sheryl Reiss, "Female Patrons Throughout History," *Frieze*, August 22, 2018, <https://www.frieze.com/article/female-patrons-throughout-history>.

<sup>22</sup> Cohen, 'The Female Patrons.'

<sup>23</sup> Peta Bowden & Jane Mummary, "Agency," in *Understanding feminism*, ed. Peta Bowden & Jane Mummary (London: Routledge, 2014).

<sup>24</sup> Oxford dictionaries, Elitist, Oxford Lexico, July 18, 2022, <https://www.lexico.com/definition/elitist>.

<sup>25</sup> Reiss, 'Female Patrons.'

<sup>26</sup> Cohen, 'The Female Patrons.'

her art patronage, commissioning artworks to secure a well-crafted public image.

Furthermore, the building of the Mausoleum of Halicarnassus, the final resting place for Mausolos, ruler of Caria, is credited to his devoted widow Artemisia II (died c.350 BC), who was later also entombed there.<sup>27</sup> Importantly, in the early-modern era (c.1400-1500), some European women patrons modelled their own art and culture commissions with that of Artemisia II, whose patronage was seen as an act of devotion to her deceased husband.

### **The mediaeval and early-modern era**

With the rise of Christianity, queens and women rulers in early-modern Europe were patrons of both sacred and secular works of art and culture.<sup>28</sup> For example, Archduchess Margaret of Austria (1480–1530), who served as regent of the Netherlands and was a collector of portraits and the patron of Bernard van Orley, who painted her several diptychs. Margaret was also the patron of the funerary chapel at Brou, France. She is buried there with her second husband, Philibert II, Duke of Savoy, and his mother, Margaret of Bourbon. The tombs of Margaret and Philibert each feature figures of the deceased, modelling her patronage on that of Artemisia II as a devoted wife.

Additionally, King Louis XV's most famous mistress, Jeanne Antoinette Poisson (1721-1764), better known as Madame de Pompadour, commissioned many artworks during her time in the court.<sup>29</sup> Madame de Pompadour was actively engaged in portrait commissions, using them to show off her style, document her accomplishments, and enhance her power in the French court. Her cultural authority was strong enough that when her affair with Louis XV ended, Madame de Pompadour continued to live at Versailles and wield influence in his court.

### **The modern era**

Discussions of modern era art patronage has to take a look at the salon. Wealthy citizens would open their houses, inviting artists to attend parties where they could

---

<sup>27</sup> Reiss, 'Female Patrons.'

<sup>28</sup> Reiss, 'Female Patrons.'

<sup>29</sup> Cohen, 'The Female Patrons.'

converse and socialise.<sup>30</sup> The hostess had a crucial mediating role, converting her living room into a platform for these visitors, both bourgeois and artists, whom she hoped would all shine brilliantly.<sup>31</sup> The salon of Elisabeth Lewis (1844-1931) is one such an example. In Germany, she had grown up in an art-loving and affluent bourgeois environment, and this cultural knowledge gave her an edge among the competing hostesses in London.<sup>32</sup> Lewis was well informed and critical, skills she could provide her protégés with.

More general patronage in the modern era comes from American writer Gertrude Stein (1874-1946) who, through collecting art and fulfilling a patron's role, solidified her position among avant-garde artists in Paris, and found a community that was supportive of both her experimental work and her queer lifestyle.<sup>33</sup> Similarly, A'Lelia Walker's (1885-1931) Harlem townhouse in New York became a legendary meeting place for figures of the Harlem Renaissance.<sup>34</sup> At the Harlem apartment, Walker hosted soirées where artists could socialise. Furthermore, her parties served as safe space for queer culture and they created a sense of community crucial to the work of many African-American artists in her day.

### **The present day woman patron**

Today, some 3500 years after Hatshepsut, women continue to support contemporary art and culture with great enthusiasm.<sup>35</sup> Throughout the above historical exposition of patronage by women these women seem to gain a certain kind of agency by performing art patronage. For example, Gertrude Stein created a community that was supportive of her lifestyle and could be herself through her art patronage. Similarly, A'Lelia Walker created a sense of community through her art patronage where she and other African-Americans could be themselves. Last, Elisabeth Lewis claimed agency

---

<sup>30</sup> Helleke van den Braber, "Reciprocal interactions and complex negotiations: three nineteenth-century models of patronage," *European Journal of English Studies*, no. 21 (2017): 50. 10.1080/13825577.2016.1274544.

<sup>31</sup> David Waller, *The Magnificent Mrs. Tennant: The Adventurous Life of Gertude Tennant, Victorian Grande Dame* (New Haven/London: Yale UP, 2009), 221.

<sup>32</sup> Juxon, *Lewis and Lewis*, 75.

<sup>33</sup> Cohen, 'The Female Patrons.'

<sup>34</sup> Cohen, 'The Female Patrons.'

<sup>35</sup> Reiss, 'Female Patrons.'

through her positioning as a knowing art patron. Additionally, some sort of elitism runs through the historical exposition. For example, Livia found it important to stand out among other elite women through means of her art patronage. Madame de Pompadour tried to do the same, show her accomplishments through her art patronage, enhance her power and take place in the elite of France. Last, Queen Hatshepsut showed off her elite status through her art patronage by decorating a temple with accomplishments that occurred during her reign.

However, from the 19th century on there seems to be some kind of change, with more common individuals, say middle class, deciding to practice art patronage. Dianne Macleod, professor Emerita of 19th-Century, Modern & Gender Studies at the University of California, describes this “new patron” as follows: “Art was a key element in the affirmation of a middle-class identity that was distinct from the leisurely existence of the aristocracy.”<sup>36</sup> Moreover, the woman patron from the 19th century on does not seem to seek agency to influence, for example, the court or society as a whole anymore, rather, they seek to claim a certain identity; that of the art patron.

This thesis will focus on how the present day woman art patron relates to this historical position, regarding agency and elitism. Importantly, the following sections will make use of both gender studies and cultural science theories regarding the woman patron; to some extent releasing the historical context surrounding the woman patron.

## **Agency**

Agency is the desire to be able to choose and act freely in accordance with your own objectives, to have some sense of entitlement to real choices and objectives, to be able to act against your subordination and, perhaps most importantly, to have a sense that you can be yourself.<sup>37</sup> It further implies that one’s desires, choices and actions are one’s own.<sup>38</sup> However, this conception of agency has not always been applicable to women.

---

<sup>36</sup> Dianne Sachko Macleod, *Art and the Victorian middle class: Money and the making of cultural identity* (New York: Cambridge University Press, 1996), 1.

<sup>37</sup> Bowden & Mummery, “Agency,” 123.

<sup>38</sup> Bowden & Mummery, “Agency,” 124-125.

Historically, women have not had access to the same range of choices as men, let alone the same range of possible actions.<sup>39</sup> As a result women have frequently not been considered to be autonomous agents; to have the same level of self-determination and self-governance as men.<sup>40</sup> However, the woman patron does seem to claim some type of agency, similar to that of the autonomous agent, in choosing to practice art patronage; but how does she apply this type of agency?

### **Narration to account for agency**

One perspective of applying agency by women comes from Hilde Lindemann. Lindemann urges that individuals articulate their sense of themselves by telling stories.<sup>41</sup> Since the narrative form makes it possible to reinterpret past events as well as arrange different continuations as a story processes, it enables women to mobilise creative powers and thereby reshape their lives. By associating themselves with art patronage, women patrons validated their expertise and knowledge to some extent, which in turn enabled them to influence the art and culture sector. An interesting thing about this way of exercising agency by women, more specifically by women patrons, is that constructing a kind of narrative is important in a patronage relationship anyway. An important counter-gift, conceptualised by Van den Braber, in a patronage relationship is the possibility for a patron to construct a story about themselves.<sup>42</sup> Importantly, and as conceptualised earlier, a patronage relationship cannot even exist without a counter-gift for the patron.

### **Critiquing the autonomous agent and the care/rights perspective**

However, critique that is voiced by feminist thinkers is whether the autonomous agent as traditionally understood actually exists.<sup>43</sup> It has been argued that in order for someone to be completely autonomous they would need to be completely self-sufficient, able to detach themselves from all socialised norms and expectations. Autonomy in this

---

<sup>39</sup> Bowden & Mummery, "Agency," 125.

<sup>40</sup> Bowden & Mummery, "Agency," 126.

<sup>41</sup> Hilde Lindemann, *Damaged identities, narrative repair* (New York: Cornell University Press, 2001), 1-204.

<sup>42</sup> Braber, *From maker to patron*, 22.

<sup>43</sup> Bowden & Mummery, "Agency," 126.

sense would seem to entail an impossibility in so far as human beings are socialised beings. This insight marks one of the most fundamental feminist critiques of traditional concepts of autonomy: that no individual can be this radically self-sufficient. This critique makes the additional point that the traditional vision of autonomy has historically been condemned to masculinity.<sup>44</sup> For example, expectations of independence and self-sufficiency have, at least in the western world, tended to be more characteristic of the way's boys are socialised rather than girls. Conversely, girls have been typically socialised into dependency and altruistic devotion to others, traits that are the opposite of what is needed for autonomy.

In reconceiving agency many feminist thinkers have drawn on American psychologist Carol Gilligan's work on moral development.<sup>45</sup> Gilligan has argued that the traditional conception of the autonomous agent is a clear exemplification of one of two common understandings in the western world. These two understandings are what she calls the rights perspective and the care perspective, and to some degree they correlate with the understandings and decision-making of men and women. The rights perspective, the perspective of the autonomous agent, is more characteristic of men, while the care perspective is more characteristic of women's sense of agency. This is not to say that no men utilise the care perspective, and no women the rights perspective. While those applying the rights perspective suppose that the self is rather like the autonomous agent, those applying the care perspective suppose the self is concerned for others.<sup>46</sup> However, according to Gillian, caring relations with others are not something that people need to put aside when they come to make decisions that matter to them. Another phenomenon that seems related to the difference between the care and rights perspective is the public/private split.

### **Expanding the public/private split**

A reliable pair of feminist truisms holds that any work that is socially undervalued

---

<sup>44</sup> Bowden & Mummery, "Agency," 127.

<sup>45</sup> Bowden & Mummery, "Agency," 128-130.

<sup>46</sup> Bowden & Mummery, "Agency," 130.

will be assigned to women and that, conversely, any work that women do will be socially undervalued and rendered to some extent invisible.<sup>47</sup> This undervaluation comes from an ideological dichotomy between the public sphere and the private sphere as domains gendered male and female. The public sphere is that of adult males, being defined by what they do; the private sphere is that of women, being defined by their nurturing relationships.<sup>48</sup> Similarly, women are associated with the care perspective; nurturing others, and men with the right perspective; being an autonomous agent. Historically speaking, for many women these separate spheres of influence were a given, and they accepted this notion.

Women patrons, however, seem to oppose this notion of the care perspective and private sphere to some extent. These women challenged the socially accepted notion of a woman's place in the home, or at least expanded the definition of "home," to include public activities for the benefit of professional art and cultural institutions.<sup>49</sup> In the process, these women patrons seem to apply the rights perspective; being an autonomous agent by using art patronage. Thus, to some extent, women patrons are seemingly able to break out of the private sphere and their association with the care perspective and blur the lines between the public and the private sphere and the care and rights perspective.

### **Elitism**

It is important to understand that patronage systems are based on inequalities in power and economic standing, so, in general, patronage by both women and men is the department of elites, who have the means to extend commissions.<sup>50</sup> Therefore, the elitism surrounding the present day woman patron will be explored in the following

---

<sup>47</sup> Ralph Locke & Cyrilla Barr, "Introduction: Music Patronage as a Female-Centered Cultural Process," in *Cultivating Music in America: Women Patrons and Activists since 1860*, ed. Ralph Locke & Cyrilla Barr (Berkeley: University of California Press, 1997), 3.

<sup>48</sup> Oxford Reference, "Public and private sphere," Oxford Reference, 2022, <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100353296>

<sup>49</sup> Linda Whitesitt, "Women as keepers of culture: Music Clubs, Community Concert Series, and Symphony Orchestras," in *Cultivating Music in America: Women Patrons and Activists since 1860*, ed. Ralph Locke & Cyrilla Barr (Berkeley: University of California Press, 1997), 78.

<sup>50</sup> Reiss, "Female Patrons."

section. To some extent, it seems important for individuals who are part of the elite that elite art production remains at a distance from the tastes of the rest of society.<sup>51</sup> This shows in the fact that the fine art world can be perceived by many as an intimidating sphere that everyday people are apprehensive to approach.<sup>52</sup> Art in the formal, institutionalised sense can seem both financially and intellectually inaccessible.

This is not new, as shown in the history section, art and wealth have been in close association since antiquity.<sup>53</sup> Supporting art and culture is something that is reserved for that part of society that has means that go beyond survival. Art and culture are becoming more accessible than ever, but that does not change the fact that people in the lower class often feel excluded from the conversation around high art. The modern and contemporary art movements are highly conceptual forms of art that the public find difficult to consume and understand without a knowledge base to fully appreciate it. Moreover, who determines what art is and what is considered to be high-value art is all dependent upon the people in power, with patrons being part of the elite individuals who have this power. An interesting theory for investigating elitism regarding art patronage comes from Pierre Bourdieu.

### **Economic, social, cultural and symbolic capital**

Pierre Bourdieu, by arguing that the social world is a combined history, calls for the introduction of the notion of capital. He defines capital as "accumulated labour which, when appropriated on an exclusive basis, by agents or groups of agents enables them to appropriate social energy in the form of reified or living labour."<sup>54</sup> In other words, capital can be understood as a form of fuel which enables individuals to reproduce their position within the social field and represents the inherent structure of the social world. There are three kinds of capitals that are often recognized as a part of society; economic capital,

---

<sup>51</sup> Troy Camplin, 'Art and the Elites,' Medium, April 11, 2019, <https://medium.com/conscious-paradoxalism/art-and-the-elites-e783ce12eb8b>.

<sup>52</sup> Catherine Rafferty, 'Art World Elitism in the Contemporary Age,' Reporter, June 25, 2020, <https://reporter.rit.edu/leisure/art-world-elitism-contemporary-age>.

<sup>53</sup> Rafferty, 'Art World Elitism.'

<sup>54</sup> Pierre Bourdieu, 'The forms of Capital,' in *Handbook of Theory and Research for the Sociology of Education*, ed. J. Richardson (Westport: Greenwood, 1986), 15.

cultural capital and social capital.<sup>55</sup>

Building upon Marxian accounts, Bourdieu conceptualises economic capital as individual material belongings which can be converted into money or institutionalised in the forms of property rights.<sup>56</sup> It consists of capital in Marxian terms, but it also engulfs other economic possessions that increase an individual's capacities in society, such as space and time. He understands economic capital which, on the one hand, distinguishes the individual in the social field and, on the other hand, is unfairly distributed through transmission.

Social capital can be perceived as a collection of resources that equals a network of relationships and recognition, or membership to a group as Bourdieu frames it.<sup>57</sup> Hence, by being a member of an influential group of individuals or having a strong network of connections, one can monetise this situation, their social capital, for their own benefit. Social capital uses the notion of social relations which increases the ability of an individual to advance their interests.

Cultural capital is defined as the set of "institutionalised, high-status cultural signals used for social and cultural exclusion."<sup>58</sup> Bourdieu distinguishes between three fundamental forms of cultural capital: the embodied, the institutionalised, and the objectified cultural capital. In its embodied state, cultural capital is a "form of long-lasting dispositions of the mind and the body."<sup>59</sup> Regarding art patronage, it can be understood as the patron's cultural preferences and behaviours. The institutionalised cultural capital can be associated with "the degrees and diplomas which certify the value of the embodied cultural capital."<sup>60</sup> In other words, institutionalised cultural capital consists of the validation that the art patron receives for their support to the art and culture sector. In its objectified state, cultural capital represents the consumption and

---

<sup>55</sup> Bourdieu, "The forms of Capital," 16.

<sup>56</sup> Bourdieu, "The forms of Capital," 24.

<sup>57</sup> Bourdieu, "The forms of Capital," 21-24.

<sup>58</sup> Michele Lamont & Annette Lareau, "Cultural Capital: Allusions, Gaps and Glissandos in Recent Theoretical Developments," *Sociological Theory* 6, no. 2 (1988): 156, quoted in Blackwood & Purcell, "Curating Inequality," 241.

<sup>59</sup> Bourdieu, "The forms of Capital," 17-21.

<sup>60</sup> Lamont & Lareau, "Cultural Capital," 156, quoted in Blackwood & Purcell, "Curating Inequality," 241.

acquisition of several cultural goods.<sup>61</sup> For example, a patron, as a member of the elite, can associate themselves with cultural goods such as attending concerts, having seats at the theatre or getting an invite to an art exhibition.

The transmission of cultural capital, in its embodied expression, plays an important role in terms of the formation of the habitus.<sup>62</sup> According to Bourdieu, the habitus can be perceived as the embodiment of our social location, gender, class, ethnicity, and race. Thus, cultural capital in its embodied state tends to convert external wealth into an integral part of an individual, into a habitus. Regarding the art patron, their art patronage, access to economic, social and cultural capital becomes an integral part of the art patron as an individual.

Last, Bourdieu perceives symbolic capital as a sub form that tends to legitimise an individual's social positions, as well as the separation of economic, cultural, and social resources.<sup>63</sup> The symbolic capital is a denotation of power of the dominant class and it is instrumentalized for the legitimization of this power. In other words, the elite position of the art patron by their distribution of economic, social and cultural capital only has potential unless their support to the art and culture sector is transformed into making a meaningful difference, mediated by symbolic capital. Importantly, symbolic capital is attached to groups; such as the elite art patronage community.<sup>64</sup> Symbolic capital is used to conserve or increase one's social status by joining groups which possess symbolic capital and by distinguishing themselves from groups which do not possess this. For example, according to Bourdieu, one of the dimensions of symbolic capital, in differentiated societies, is ethnic identity which functions as positive or negative symbolic capital.

Moreover, according to Bourdieu, the economy of symbolic capital rests on the repression or the censorship of economic interests.<sup>65</sup> As a consequence, economic truth,

---

<sup>61</sup> Bourdieu, 'The forms of Capital,' 19.

<sup>62</sup> Bourdieu, 'The forms of Capital,' 18.

<sup>63</sup> Bourdieu, 'The forms of Capital,' 18.

<sup>64</sup> Pierre Bourdieu, *Practical reason: On the theory of action* (Stanford: Stanford University Press, 1998), 104.

<sup>65</sup> Bourdieu, *Practical reason*, 120-121.

that is the price, must be actively or passively hidden or left vague. Thus, in the exchange of gifts between the patron and the artist the price should be left implicit; I do not want to know the truth of the price, and I do not want the others to know it either.<sup>66</sup> Importantly, according to Bourdieu, the work of repression can only succeed if all individuals (mis)recognise this; patron, artist, public.<sup>67</sup> Consequently the dominated perceive the dominant through the categories that the relation of domination has produced and which are thus identical to the interests of the dominant.

Summarised, these capital types are powerful, for they contain the ideas, beliefs, and traditions of, in this case, what an art patron is while simultaneously offering the means for collective communication, interaction, and cohesion with and regarding art patronage. Subsequently, the art and culture sector transmits culture linking individuals and solidifying group membership by communicating these ideas, beliefs, and traditions via visual codes.<sup>68</sup> Hence, meaning accorded to visual art objects and the social interactions surrounding them can reflect the privileged social construct of elitism and add legitimacy to the social hierarchy within society.<sup>69</sup> It is interesting to examine the extent to which the present day woman patron places herself in these capital types and the elitism that arises from them.

### **Mystification**

Another interesting aspect to explore regarding, what Bourdieu calls, the repression of economic interests, is called mystification. In Marxism, mystification refers to the intentional deceiving of the majority working class, proletariat, by the minority upper/middle class, bourgeoisie, to preserve their wealth.<sup>70</sup> In a society such as capitalism, products are made by workers but owned by the workers' boss, who can sell them for however much he wants. All of the profit from the sale goes to the boss while

---

<sup>66</sup> Bourdieu, *Practical reason*, 96.

<sup>67</sup> Bourdieu, *Practical reason*, 120-121.

<sup>68</sup> David Swartz, *Culture & Power: The Sociology of Pierre Bourdieu* (Chicago: University of Chicago Press, 1997), quoted in Blackwood & Purcell, "Curating Inequality," 241.

<sup>69</sup> Andria Blackwood & David Purcell, "Curating Inequality: The Link between Cultural Reproduction and Race in the Visual Arts," *Sociological Inquiry* 84, no. 2 (May 2014): 241. doi: 10.1111/soin.12030.

<sup>70</sup> Charles Mills, "Marxism and naturalistic mystification," *Science & Society* 49, (1985): 474.

the worker receives a set wage. The worker, the labour that goes into the creation of these commodities, and the disparity between his wage and the profit that he generates for his boss, are all invisible, or mystified, to the consumer. John Berger takes this framework of mystification and applies it to the way art is owned.

According to Berger "mystification is the process of explaining away what might otherwise be evident."<sup>71</sup> He argues that the elite class has used art as a medium to "mystify" the disparities in wealth. An example Berger uses comes from oil paintings. According to Berger, oil paintings were mystified at the time they were created, and they continue to be mystified today.<sup>72</sup> In both instances, they protect the economic and social order of capitalistic societies. Almost all paintings during this time were done on commission, the wealthier a person was, the more paintings they could commission. To have a house filled with commissioned paintings was a display of wealth and a point of pride. Because the paintings were commissioned, however, the patron had control over what the painting depicted. Berger explains that this is a form of mystification because, if you study the paintings from this time period, you are not seeing a record of what was; you are seeing how the wealthiest class of people wanted to be portrayed. These depictions protected their social status, which is inherently connected to wealth.

Consequently, mystification helps unify the elite and make its members feel and be recognised as superior. It is interesting to see to what extent the aspect of mystification plays a role in art patronage by the present day woman patron.

### **Methodology and case studies**

To explore the discourse that circulates around the present day woman patron in the Netherlands discourse analysis as a method will be used. Discourse analysis is a research method used for studying languages and meaning in relation to their social context.<sup>73</sup> In other words, it aims to understand how language and meaning are used in real life

---

<sup>71</sup> John Berger, *Ways of Seeing*, (London: Penguin Book Ltd, 2008), 21.

<sup>72</sup> Berger, *Ways of Seeing*, 27.

<sup>73</sup> Amy Luo, "What is discourse analysis?," Scribbr, August 23, 2019, <https://www.scribbr.com/methodology/discourse-analysis/>.

situations. Foucault was the first to introduce the concept of discourse itself. His aim was to analyse how human beings understand themselves in their culture and how their knowledge about the social, the embodied individual and shared meanings comes to be produced in different periods of time.<sup>74</sup> By discourse Foucault meant a group of statements which provide a language for talking about a particular topic at a particular historical moment. Consequently, discourses produce knowledge and, according to Foucault, knowledge can never be neutral: it classifies certain behaviours and characteristics as abnormal and deviant and thereby produces the norm. This system of knowledge, in turn, cannot be detached from the power relations that keep it in place. Thus, the above conceptualisation of discourse and discourse analysis will be used in the exploration of the discourse around the present day woman patron in the Netherlands.

### **Case studies *De Moderne Mecenas* and *Ik ben ook mecenas***

Case studies as a research object were chosen because when one chooses a case study one can deal with rare cases where large samples of comparable participants are not available, as with material on the present day woman patron.<sup>75</sup> However, a disadvantage in doing a case study discourse analysis is that the data collected cannot be generalised to the wider population. Fortunately, finding generalisable results is not a goal of this research; instead this research aims to find initial features regarding the discourse surrounding the present day woman patron in the Netherlands. As mentioned earlier, the following two films were chosen as case studies: *De Moderne Mecenas* (MM),<sup>76</sup> which premiered in 2011, and *Ik ben ook mecenas* (IBOM),<sup>77</sup> which premiered in 2008, both directed by Paul Kramer and produced by Inge Le Cointre.<sup>78</sup>

The first film, MM, was obtained through personal contact with the director, Paul

---

<sup>74</sup> Michael Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (New York: Pantheon Books, 1980), 34.

<sup>75</sup> Tubbing, 'Casestudie onderzoek: Voor- en nadelen, ontwerp en proces,' de afstudeerconsultant, May 27, 2020, <https://deafstudeerconsultant.nl/afstudeertips/onderzoeksmethoden/casestudie-onderzoek/>.

<sup>76</sup> *De Moderne Mecenas*, 0:39:26.

<sup>77</sup> *Ik ben ook mecenas*, 0:14:23.

<sup>78</sup> Even though both case studies are somewhat dated, they were chosen because they focus on an array of both women and men patrons, which offers the possibility to compare different cases and look for similarities and differences.

Kramer, and the producer, Inge Le Cointre, of the film. Furthermore, permission by the *Prins Bernhard Cultuurfonds* (PBCF) was obtained because the film was commissioned by this organisation as a promotional and educational project. The MM is a film about a group of patrons committed to art and culture in the Netherlands. Three women and five men are presented as individual patrons in this film. The documentary explores questions such as: What drives patrons to do what they do? And what things do they all bring about with their involvement? In other words, the film takes a look behind the scenes of one of the largest culture funds in the Netherlands.

The second film, IBOM, was obtained through personal contact with Helleke van den Braber, professor patronage studies at Utrecht University. The film also takes a behind-the-scenes look at the proceedings around art and culture patronage in the Netherlands. In this film the program *Cultuurmeecenaat* of the foundation *Kunst & Zaken* provided the public with a short promotional film in which four Dutch art patrons are featured. The film explores the same kind of questions as the MM: What drives patrons to do what they do? And what are the consequences for the individuals and organisations they support?

### **Material collection**

To explore the research question, the films were initially thoroughly analysed. First, both films were watched carefully, creating an idea of what they were about. Second, both the spoken language in the films as each scene from the films were written down factually, considering what each individual in the films was saying and the way the individuals were physically portrayed in the films. For the transcript of IBOM and the MM, see appendix A and B.

Thereafter, both the factual description of the scenes and the spoken language were coded. This was done by preparing an a priori coding scheme based on the theoretical framework, including in vivo coding to help find elements from the films that were not included in the a priori coding scheme. For the coding scheme, see appendix C. The coding process itself started with initial coding, in which each interesting line and every striking phenomena from the description of the scenes, or features that elaborated

with the concepts from the theoretical framework, got a more simple and precise code, which could be both an a priori or in vivo code. During the second step, focused coding, the most important or frequent codes were used as a searchlight for interesting results. Last, theoretical coding was used to create relationships between focus codes and conceptualise them. More extensive concepts from the literature were added in this phase. This way, it could be established which elements from the case studies are most striking, providing a comparison of theoretical expectations with the results from the films.

Subsequently, the quotes and descriptions from the coding process were placed next to the visual case studies. The combination between the quotes, striking descriptions and thoroughly watching the films was used to structure and write the discourse analysis.

### **Choice of whom and what to analyse**

During the structuring and writing of the discourse analysis a selection was made in which individuals and scenes from the films were eventually used for the discourse analysis. First, only the patrons that are portrayed as individual givers were analysed. Therefore, the IBOM film was analysed as a whole, because all four art patrons portrayed here are presented as individual givers. Two scenes from the MM that portray and talk about giving circles were not analysed. Furthermore, one scene in the MM portrays an artist being supported by an anonymous patron, which was therefore also decided to not use in the discourse analysis. In addition, a scene that showed an employee of the PBCF talking about their organisation was not used, again, because no individual art patron was portrayed in this scene. Second, only art patrons were analysed in the discourse analysis. Consequently, two science patrons who were portrayed in the MM were not used in the discourse analysis. In total, the analysed material consists of approximately 33 minutes from both films.

Last, the patrons from the films will not be named in this research. This decision was made because both films are not publicly available and can only be used for research purposes. By not naming the art patrons, the privacy of the portrayed

individuals in the films can be guaranteed. Therefore, the individuals are numbered from the first patron shown in IBOM till the last patrons shown in the MM. Notably, only the patrons used in the discourse analysis were numbered and a difference was made between the women patrons and men patrons portrayed.

Ultimately, four present day women patrons from the films were analysed, woman patron one from IBOM and woman patron two, three and four from the MM. All four present day women patrons are middle aged or elderly individuals and white. Woman patron one, two and four are portrayed individually, woman patron three is portrayed together with her husband. In their art patronage, woman patron one is involved with the *Westergasfabriek terrein*, woman patron two with Japanese prints, music and a number of other leading art and culture organisations in the Netherlands, woman patron three with art and culture education and woman patron four with young talent in the theatre world.

### **Discourse analysis *De Moderne Mecenas* and *Ik ben ook mecenas***

Throughout the film the *Moderne Mecenas* (MM) the viewers see the presenter of the film and the director of the *Prins Bernhard Cultuurfonds* (PBCF) discuss art patronage and other pursuits carried out by the PBCF in a museum. Throughout the film they display art patronage in the Netherlands by focusing on examples of one particular patron, Hélène Kröller-Müller. The presenter of the film mentions that "she collected about eleven thousand works of art" because "Hélène really wanted to share her love for modern art with everyone [...] we simply would not have been able to do this without her".<sup>79</sup> Subsequently, the presenter of the MM appoints Hélène Kröller-Müller "rightfully one of the great patrons of the twentieth century."<sup>80</sup>

This claim is fully conscientious; if Hélène Kröller-Müller had not translated her passion for art and culture to action, the important modern art collection in the Kröller-Müller museum could not have existed in the Netherlands. However, the symbolic use of

---

<sup>79</sup> *De Moderne Mecenas*, 0:01:03.

<sup>80</sup> *De Moderne Mecenas*, 0:01:03.

Hélène Kröller-Müller as the pillar of Dutch art patronage lies in contrast with the portrayal of the present day woman patron seen in the films. In both films the woman patron is less visible compared to her male counterparts; four of the ten patrons portrayed in both case studies are women.<sup>81</sup> Moreover, when talking about art patrons in general, the voice-over of IBOM only uses the pronoun he, for example in the statement 'a patron gives, but what does he get in return?''<sup>82</sup> The use of the masculine pronoun linguistically erases the only woman patron portrayed in IBOM. Both films seem to extend the historical notion of the woman patron being less visible in the history of art patronage. Nonetheless, the four women, their art patronage and their portrayal in both films will be explored through the concepts of agency and elitism in the following discourse analysis.

### **The present day woman patron and agency**

The present day woman patron in the film seems to obtain some type of agency. They are able to freely choose to support the art and culture that they are interested in and, simultaneously, have the feeling that they can be themselves in the process. For example, woman patron two decided to take Japanese prints home because 'when you go to a country you want to take something home.'<sup>83</sup> Woman patron two mentions that 'the first time there were three [prints taken home],' and now she has a collection of Japanese prints so extensive that she opened up a private museum.<sup>84</sup> Woman patron two obtains some type of agency because, first, she is able to freely choose to support Japanese artists and prints and, second, has a sense of self because she can act upon her interest in Japanese culture through her art patronage. Woman patron two seems to have the same range of choices and possible actions as her male counterparts in the films. Consequently, the present day woman patron in the films can be, at least to some

---

<sup>81</sup> *De Moderne Mecenas*, 0:39:26; *Ik ben ook mecenas*, 0:14:23; Part of the documentary '*De Moderne Mecenas*' mentions a giving circle connected to the PBCF, this has not been included in this count because it did not discuss the specific individuals connected to this giving circle.

<sup>82</sup> *Ik ben ook mecenas*, 0:12:31.

<sup>83</sup> *De Moderne Mecenas*, 00:01:53.

<sup>84</sup> *De Moderne Mecenas*, 00:01:53 & 00:01:53 - 00:03:43.

extent, be considered an autonomous agent. But how does the present day woman patron claim this agency?

### **Agency through narration**

As described in the theoretical framework, Lindemann explains that individuals articulate their sense of themselves by telling stories, or in other words, through narration. Regarding the present day woman patron, this enables them to reshape their lives, from being not only a woman but also a patron; a patron being someone who has expertise and knowledge about the art and culture sector. For example, woman patron three display the above narrative in the films, indicating that she support art and culture education 'because we both believe in the fact that if children are exposed to any form of art or culture in the broadest sense at a young age, that this will stick.'<sup>85</sup> In addition, woman patron three claims that 'not everyone has every opportunity like I had' and 'I wish that [opportunity] for everyone.'<sup>86</sup> In other words, woman patron three claims a narrative about herself in which she, as a self-practising artist, has the knowledge and expertise about the fact that young children should come into contact with art and culture because they will benefit from this later in their life.<sup>87</sup> Moreover, woman patron three outlines a narrative in which she shows that she was able to come into contact with art and culture when she was younger, considering it important and taking action to pass this opportunity on to a new generation. Through this narrative, woman patron three claims agency through portraying herself as having knowledge and expertise on art and culture education, acting on the matter through her art patronage.

Furthermore, art patronage benefits the present day woman patron to develop a narrative that gives meaning to their benevolence. The women patrons in the films are able to identify and present themselves as someone who makes a difference in the art and culture sector; which would most likely not exist, at least not in the current extent, without them. In addition, as van den Braber explains, the present day woman patron

---

<sup>85</sup> *De Moderne Mecenas*, 00:09:23.

<sup>86</sup> *De Moderne Mecenas*, 00:09:23.

<sup>87</sup> *De Moderne Mecenas*, 00:07:49 - 00:13:26; This scene shows woman patron three practising her own art.

can identify herself as entitled to be valued by and included in the art and culture sector and the individuals that play a role in this branch.<sup>88</sup> In other words, the narrative that the present day woman patron can create about herself enables her to present herself as someone that matters in the art and culture sector.

This narrative is shown in the portrayal of both woman patrons one and two. For example, the director of the *Westergasfabriek terrein*, when talking about woman patron one, mentions the following: 'They are satisfied with a modest return from which the financing can be paid off and what we generate further in profit can actually remain within the company,' claiming that this is 'a very special construction.'<sup>89</sup> So, due to the generosity of the financial construction regarding woman patron one's support of the *Westergasfabriek terrein*, this site is able to organise the events and activities that they seem fit. In other words, woman patron one matters to the *Westergasfabriek terrein*, because if the support provided by woman patron one takes a hold, the *Westergasfabriek terrein* would not be able to practise the art and culture events they organise to the extent they are able to now. Consequently, woman patron one can claim this narrative herself, as a present day woman art patron that matters to the *Westergasfabriek terrein*, and thus, according to Lindemann, claiming agency in the process.

Similarly, woman patron two claims agency through the narrative of someone that matters in the art and culture sector too. Namely, 'for her contribution to the cultural sector' woman patron two 'received the highest award from the *Prins Bernhard Cultuurfonds*, the *Zilveren Anjer*'.<sup>90</sup> The PBCF has been honouring committed volunteers since 1950 with the *Zilveren Anjer*: 'For their priceless commitment to culture, with time and effort or with financial support and always with the aim of letting others enjoy everything that is so close to [the patrons] heart.'<sup>91</sup> In other words, woman patron two

---

<sup>88</sup> Braber, *From maker to patron*, 22.

<sup>89</sup> *Ik ben ook mecenat*, 00:07:47.

<sup>90</sup> *De Moderne Mecenas*, 00:03:43.

<sup>91</sup> Prins Bernhard Cultuurfonds, 'Zilveren Anjer,' Prins Bernhard Cultuurfonds, July 26, 2022, <https://www.cultuurfonds.nl/zilveren-anjer>.

received appreciation, and automatically the narrative that she matters as a present day woman patron in the art and culture sector, by accepting the *Zilveren Anjer*. Again, according to Lindemann, claiming some type of agency through this narration.

### **The care/rights perspective and agency**

As described in the theoretical framework, feminist theory critiques the idea of the autonomous agent, namely, that no individual is self-sufficient enough to be an autonomous agent. Therefore, feminists have reconceptualised agency through the care/rights perspective by Carol Gillian.<sup>92</sup> First, Gillian claims that the rights perspective is that of the autonomous agent and that of men; those applying the rights perspective suppose that the self is rather like the autonomous agent. Second, the care perspective is of the sense of agency of women; those applying the care perspective suppose the self is concerned for others. However, Gillian also claims that this is not to say that no women utilises the rights perspective. Interestingly, the utilisation of the rights perspective is exactly what the present day woman patron seems to be doing regarding this conceptualisation of agency.

On the one hand, it seems that the women patrons in the films are concerned for others. They give to the art and culture sector because they find it important that this sector has the opportunity to exist and grow. For example, woman patron one mentions that "if you are in a somewhat privileged position [...] then I also think that you should definitely do things back." Woman patron three claims that the chances that she had "I actually grant that to everyone," and woman patron four shows that she wants to pass along the chance that her late husband got, because of the support of art patrons himself, to a new generation.<sup>93</sup> Seemingly, the women patrons from the films try to care for the development of others in and the development of the art and culture sector through their art patronage. So, the present day woman patron is involved with, or portrayed as if involved with, the care perspective.

On the other hand, we know that a patronage relationship cannot exist without

---

<sup>92</sup> Bowden & Mummery, "Agency," 128-130.

<sup>93</sup> *Ik ben ook mecenas*, 00:13:22; *De Moderne Mecenas*, 00:09:23 & 00:23:15 - 00:25:16.

some kind of counter-gift for the patron.<sup>94</sup> This counter-gift comes to the fore in the films when woman patron two mentions that her art patronage "gives me a lot in return," claiming that "you are invited to interesting exhibitions and you meet the people behind the scenes."<sup>95</sup> According to van den Braber, a patronage relationship cannot even exist without a counter-gift for the patron. As a result, an art patronage relationship can possibly not even exist without also using the rights perspective, which concerns itself, according to Gillian, with the autonomous agent.<sup>96</sup> Thus, being concerned with themselves as women patron, because of the counter-gifts that they receive from their art patronage relationships, the present day woman patron, just as their male counterparts, uses the rights perspective regarding the agency surrounding their art patronage.

Luckily, to claim agency, according to Gillian, individuals, and thus the present day woman patron, does not need to put aside caring relationships with others to come to make decisions that are concerned with themselves, making use of the rights perspective.<sup>97</sup> By making use of both the rights and care perspective the present day woman patron seems to blur, or at least oppose, the idea that the care perspective is the main type of agency that a woman can claim.

### **The public/private split and agency**

Similarly, the present day woman patron also expands the notion of the home with her art patronage, by including public activities for the benefit of the art and culture sector, breaking out of the private sphere.<sup>98</sup> However, the way in which the women patrons are portrayed and portray themselves, also places them back in said private sphere. On the surface, woman patron one is seemingly portrayed the same way as her male counterparts; all of them are filmed in a public space, namely in or around the sites or organisations that they support. Woman patron one is portrayed at the

---

<sup>94</sup> Braber, *From maker to patron*, 13.

<sup>95</sup> *De Moderne Mecenas*, 00:03:53.

<sup>96</sup> Bowden & Mummery, "Agency," 128-130.

<sup>97</sup> Bowden & Mummery, "Agency," 130.

<sup>98</sup> Whitesitt, "Women as keepers of culture," 78; see *De Moderne Mecenas* 00:09:04 – 00:09:53, woman patron one is portrayed giving advice regarding a new theatre that is built on the *Westergasfabriek terrein*.

*Westergasfabriek terrein*, a site in Amsterdam where they "offer space to creative, cultural and innovative entrepreneurs who follow their dream with passion and dedication."<sup>99</sup> However, there is a difference between the way woman patron one is portrayed in public and how her three male counterparts are portrayed.

The three men patrons are portrayed as beholding. For example, man patron one is seen contemplatively watching the dance company he supports; similarly, man patron three is portrayed as earnestly watching the wind ensemble he supports.<sup>100</sup> In this case, the men patrons are shown to have almost no interaction with the actual artist that they support, only with the so-called leaders of the companies, namely, the choreographer and the business leader.<sup>101</sup> In other words, the men patrons are portrayed as self-standing subjects, being defined by what they do; the support they offer through their art patronage.

In contrast, woman patron one is portrayed as involved and co-operative with the artists and organisations that she supports. She is portrayed as extensively listening to the plans of the director of the *Westergasfabriek terrein*, nodding and agreeing.<sup>102</sup> This is similar to the way woman patron one is portrayed when she visits the theatre company that she supports. Again, she is portrayed as extensively listening to several members of the company, working on designing a new theatre building. She is nodding, agreeing, interacting and encouraging them throughout.<sup>103</sup> In other words, woman patron one is portrayed as being defined by her nurturing relationships; the relationship that she has with her artists rather than the support she offers through her art patronage. This portrayal, to some extent, places woman patron one back in the private sphere.

In addition, the focus on the nurturing relationships of woman patron one is not only visually portrayed in IBOM, the receivers of the support that woman patron one offers also mention the distinction between the public and the private sphere. For

---

<sup>99</sup> Westergas, "Over ons," Westergas, June 14, 2022, <https://westergas.nl/about/>

<sup>100</sup> *Ik ben ook mecenas*, 00:00:18 – 00:02:19 & 00:12:31 – 00:12:57.

<sup>101</sup> *Ik ben ook mecenas*, 00:00:18 – 00:02:19 & 00:12:31 – 00:12:57.

<sup>102</sup> *Ik ben ook mecenas*, 00:07:47 – 00:08:33.

<sup>103</sup> *Ik ben ook mecenas*, 00:09:04 – 00:09:53.

example, the choreographer of the dance company that man patron one supports claims that the patrons support is important because they know the patron is involved in "your planning, in your program".<sup>104</sup> Similarly, the business leader of the wind ensemble that man patron three supports talks about it as "the fund is [...] very important for the adventurousness of the club."<sup>105</sup> Thus, the men patrons in IBOM are defined by what they do; offering support through their art patronage and being placed in the public sphere by their receivers. In contrast, the theatre director of the company that is supported by woman patron one talks about her as if 'she adopted us [...] yes we have become kind of a family member.'<sup>106</sup> Again, defining woman patron one in connection with her nurturing relationships, placing her in the private sphere.

In sum, even though the women patrons in the films are portrayed as if they expand the notion of the home and break out of the private sphere, they still tend to be reinscribed in the private sphere to some extent. The focus regarding the present day woman patron lies on the nurturing relationships that they have with the artist or organisations that they support, not being defined by what they do; their art patronage. Thus, the portrayal of the women patrons does seem to maintain the public/private split to some extent. Consequently, the present day woman patron is able to claim agency through her art patronage albeit not the same as her male counterparts.

### **Conclusion on agency and the present day woman patron**

The way in which the women patrons in the films claim their agency, seems similar to the fact that there are often only two options open for women regarding agency: either take the place of the male or to accept the position of male-created passivity.<sup>107</sup> To some extent, the present day woman patron seems to choose the first option, taking the same position as her male counterparts; being an autonomous agent, freely choosing what they want to support and creating some type of narrative around

---

<sup>104</sup> *Ik ben ook mecenat*, 0:02:55.

<sup>105</sup> *Ik ben ook mecenat*, 0:12:18.

<sup>106</sup> *Ik ben ook mecenat*, 0:09:52.

<sup>107</sup> Linda Nochlin, "Woman, Art, and Power," in *Women, Art, and Power and Other Essays*, ed. Linda Nochlin (Abingdon: Routledge, 2018), 30.

themselves in the process. However, the present day woman patron is simultaneously assumed, or placed in, the male-created passive position in the art and culture sector. They are portrayed as caring most about the nurturing relationships regarding their art patronage, being placed back in the private sphere. Even though the agency and the role the present day woman patron claims in the art and culture sector does not subvert the entire order of the art patronage community, by being a woman patron she troubles the order from within by showing that the public sphere, the rights perspective and art patronage is not necessarily ascribed to men.

### **The present day woman patron and elitism**

As established in the theoretical framework, patronage systems are based on inequalities in power and economic standing, therefore, art patronage by both women and men is the department of elites.<sup>108</sup> As expected, the present day woman patron portrayed in the films are not oppressed by the classist system, all four seem to have a strong position in the middle of or higher classes of our society. Woman patron one even indicates this "privileged position" herself.<sup>109</sup> Moreover, and as described in the theoretical framework, it is important for individuals who are part of the elite, such as the present day woman patron, that elite art production remains at a distance from the taste of the rest of society.<sup>110</sup>

An example of the above claim comes from woman patron two, who supports the following types of art and culture spaces: The *Concertgebouw* and the *Concertgebouw Orkest*, the *Nederlandse blazers ensemble*, *Sinfonietta*, the *Cello Biënnale*, the *Rijksmuseum* and the *Van Gogh Museum*.<sup>111</sup> Historically speaking, these classical types of art and culture are claimed to be part of "high culture." High culture is a term used, most commonly, for a set of cultural products, mainly in the arts, held in the highest

---

<sup>108</sup> Reiss, "Female Patrons."

<sup>109</sup> *Ik ben ook mecenas*, 00:13:22.

<sup>110</sup> Camplin, "Art and the Elites."

<sup>111</sup> *De Moderne Mecenas*, 00:01:53.

esteem by a culture.<sup>112</sup> In other words, it is the culture of the elite. A consequence of the support of high culture, including the support from woman patron two, contributes to the maintenance of the art space as a limited inclusive space; high culture can be perceived as intimidating by non-elites and thus less inclusive for these individuals. However, the maintenance of the distance between elite or high art and culture from the rest of society does allow, in this case, woman patron two to be a part of this limited inclusive space of high and elite art and culture.

In contrast, the present day woman patron in the films herself claims that she does want to increase the inclusivity and accessibility of the art and culture sector with her support. Woman patron three, for example, explicitly states that "not everyone has every opportunity like I had" regarding art and culture education, simultaneously stating that "I wish that for everyone."<sup>113</sup> Nevertheless, this does not change the fact that individuals in lower classes often feel excluded from conversations around high and elite art and culture and that patrons, at least to a certain extent, determine what is considered to be high and elite art and culture by deciding which art and culture they will and will not support. In sum, the present day woman patron does indeed occupy a place in the elitism surrounding art patronage, in the next section, this position will be explored through the capital theory by Pierre Bourdieu.

### **Capital theory and the present day woman patron**

Pierre Bourdieu argues that the social world is a combined history and called for the introduction of the notion of capital.<sup>114</sup> According to Bourdieu, capital can be understood as some sort of fuel which enables individuals to reproduce their position within the social field and represent the structure of the social world. Thus, the present day woman patron and the capital types that she has access to can be used as fuel to reproduce her elite art patronage position and, simultaneously, represent the inequalities in power and economic standing in the art and culture sector.

---

<sup>112</sup> Rafferty, "Art World Elitism."

<sup>113</sup> *De Moderne Mecenas*, 00:09:23.

<sup>114</sup> Bourdieu, "The forms of Capital," 15.

### **Economic capital**

The first capital type that Bourdieu introduces is economic capital, which Bourdieu conceptualises as individual material belongings which can be converted into money or institutionalised in the forms of property rights.<sup>115</sup> Regarding the art patronage by the present day woman patron in the films, this seems to be a bit of a double bind; the woman patron can perform her art patronage because she has access to economic capital, subsequently, she would not be an art patron if she did not have access to some type of economic capital. Building upon the capital theory of Bourdieu, the present day woman patron in the film has, indeed, access to economic capital in terms of money, property rights, space and time.

First, woman patron four is portrayed donating 15.000 euros to a young theatre designer, in other words, having access to money.<sup>116</sup> Second, woman patron one mentions that she bought the greater part of the *Westergasfabriek terrein* in Amsterdam, having access to property rights.<sup>117</sup> Third, woman patron two own a high-end historical canal side house in Amsterdam where she stores and, privately, exhibits her collection of Japanese prints, having access to a type of space.<sup>118</sup> Last, women patron three has time to spend on her art patronage next to her other hobbies, namely, her own art, horses and roses, granting her access to time.<sup>119</sup> Importantly, the above-mentioned access to economic capital are examples, the different types of economic capital are accessible, in varying degrees, to all four present day women patrons in the films.

Access to economic capital, as claimed by Bourdieu, ensures the present day woman patron that she can distinguish herself in the social field.<sup>120</sup> Because of her access to economic capital, the present day woman patron can position herself in the role of art patron in the Dutch art and culture sector and can, consequently, distinguish

---

<sup>115</sup> Bourdieu, 'The forms of Capital,' 16.

<sup>116</sup> *De Moderne Mecenas*, 00:23:15 - 00:25:16.

<sup>117</sup> *Ik ben ook mecenat*, 00:06:38.

<sup>118</sup> *De Moderne Mecenas*, 00:01:53 - 00:03:43.

<sup>119</sup> *De Moderne Mecenas*, 00:07:49 - 00:13:26.

<sup>120</sup> Bourdieu, 'The forms of Capital,' 24.

herself from those who are not able to position themselves in this role. Again, art patronage is the department of the elites, thus, by positioning herself in the role of art patron, the present day woman patron also positions herself in an elite position in our society.

In addition, Bourdieu claims that economic capital is unfairly distributed through transmission.<sup>121</sup> In other words, according to Bourdieu, the economic capital that the present day woman patron has access to is always unfairly shared through her art patronage. However, I find this statement complex when it comes to art patronage by the present day woman patron in the films. The films paint an almost romantic picture of the present day woman patron and her art patronage; the present day woman patron gives selflessly to the arts and culture sector and does not seem to distribute her economic capital unfairly. In fact, the distribution of the economic capital of the present day woman patron is hardly discussed, the economic truth surrounding her art patronage remains vague, a statement that will be discussed in more detail in the *mystification, repression and the present day woman patron* section. However, when one looks beyond the picture that the films paint of the present day woman patron, there appears to be unfairly distributed economic capital regarding a particular group; women artists.

Again, the support of high and elite art and culture by women patron two is sufficient to explore this claim. Feminist analyses show that work of women is presented in negative relations to creativity and high culture. Whitney Chadwick, American art historian and educator, states that "feminist analyses point to the ways that the binary oppositions of Western thought have been replicated within art history and used to reinforce sexual differences as a basis for aesthetic valuations."<sup>122</sup> Chadwick claims that "qualities associated with femininity have been provided with a set of negative characteristics against which to measure high culture."<sup>123</sup> Consequently, supporting high culture, such as woman patron two does, contributes to the fact that the art space is

---

<sup>121</sup> Bourdieu, 'The forms of Capital,' 24.

<sup>122</sup> Whitney Chadwick, 'Preface,' in *Women, Art, and Society*, ed. Flavia Frigeri (New York: Thames & Hudson, 1990), 9.

<sup>123</sup> Chadwick, 'Preface,' 9.

only a woman's place in a limited sense. When following these claims, woman patron two seemingly transmits her economic capital unfairly; mainly to men artists instead of women artists.

However, both woman patron one and four are portrayed as specifically supporting women artists; woman patron one supports a woman creative theatre director and woman patron four supports a woman theatre designer.<sup>124</sup> To some extent, these examples contradict the claim of unfair distribution of economic capital between men and women artists by the present day woman patron. Regarding the material that the films provide, it is difficult to explore to what extent and in what way economic capital is unfairly distributed. The image that the films portray regarding the present day woman patron specifically supporting women artists is directed and produced specifically for these promotional films, films that want to promote art patronage. It gives no disclosure about what the present day woman patron further supports with her economic capital. Therefore, more material is needed to explore the claim of unfair economic capital by the present day woman patron further.

### ***Social capital***

Second, social capital, which, according to Bourdieu, can be perceived as a collection of resources that equals a network of relationships and recognition.<sup>125</sup> Social capital, in the case of the present day woman patron, translates itself as being part of, a member of, the elite art patronage community in the Netherlands. This also seems to be a double bind; the present day woman patron in the films is a member of the elite art patronage community in the Netherlands, if she had not been a member of this group she would not have participated in a film about art patronage in the Netherlands. This membership is specifically shown at various moments in the film. Woman patron one claims that she was approached by others in the art and culture sector with the suggestion for her to by the *Westergasfabriek terrein*, woman patron three is portrayed with a group of individuals who she stimulated to also participate in art patronage, and,

---

<sup>124</sup> *Ik ben ook mecenat*, 00:09:53 – 00:10:14; *De Moderne Mecenas*, 00:23:15 - 00:25:16.

<sup>125</sup> Bourdieu, 'The forms of Capital,' 21-24.

last, the individual who awards the stipend provided by women patron four's art patronage fund is a well-known Dutch actor.<sup>126</sup> What is important about this membership, according to Bourdieu, is that it allows the present day woman patron to monetize her art patronage to her own benefit.<sup>127</sup> In other words, being part of the art patronage community in the Netherlands can increase the ability of the present day woman patron to advance her own interests.

However, the advancing of one's own interest is, similar to the economic truth around the women patron's economic capital, is not explicitly portrayed in the films; again, the films portray the present day woman patron as selflessly, as someone who does not expect anything in return for her support to the art and culture sector. Only woman patron two is shown revealing that "I like to support things that I personally enjoy."<sup>128</sup> This statement comes closest to, what Bourdieu calls, the advancing of one's own interest through art patronage in the material that was explored; simply supporting the arts and culture that this particular woman patron is interested in.

Similar to economic capital, the idea that the present day woman patron uses her social capital, her membership of the elite art patronage community in the Netherlands, in her own interest, is contradicted or not portrayed in the films analysed. Instead, the present day woman patron seems to think of what is important for society as a whole and tries to honour the interest of others instead of her own. For example, woman patron three mentions that she supports art and culture education because she finds this "important" and woman patron four supports the theatre branch of the art and culture sector because her deceased husband used to work in this branch, thinking of his interests instead of her own.<sup>129</sup>

Nonetheless, and as stated in the model-based view on patronage by Helleke van den Braber, a patronage relationship cannot exist without the patron getting something in

---

<sup>126</sup> *Ik ben ook mecenas*, 00:06:38; *De Moderne Mecenas*, 00:07:49 - 00:13:26 & 00:23:15 - 00:25:16.

<sup>127</sup> Bourdieu, "The forms of Capital," 21-24.

<sup>128</sup> *De Moderne Mecenas*, 00:01:53.

<sup>129</sup> *De Moderne Mecenas*, 00:09:23 & 00:23:27.

return.<sup>130</sup> In other words, the patronage relationships of the present day woman patron cannot exist without her, to some extent, also advancing her own interests and receiving something in return for her art patronage. While this statement does not appear explicitly apparent in the exploration of social capital, the advancement of one's own interest and the receipt of a counter-gift does appear in the exploration of cultural capital.

### ***Cultural capital***

Third, cultural capital, in which Bourdieu distinguishes three fundamental forms; the embodied, the institutionalised, and the objectified.<sup>131</sup> In its embodied state, cultural capital can be understood as the cultural preferences and behaviours of an individual. An example of this embodied state comes from woman patron two; mentioning that she "loves" Japanese print and music, thus showing her preference and support for these types of art and culture through the embodied state of cultural capital.<sup>132</sup> Moreover, the fact that she can engage to this extent with her embodied state of cultural capital, namely buying, collecting and exhibiting the Japanese prints that she prefers, shows elitism in her art patronage; the economic and social capital that woman patron two owns can be translated in an embodied state of cultural capital.

Moreover, the translation of economic and social capital into cultural capital, or transmission of cultural capital as Bourdieu frames it, in its embodied state, play an important role in terms of the formation of the habitus.<sup>133</sup> The habitus, according to Bourdieu, can be perceived as the embodiment of our social location. In other words, the access that the present day woman patron has to economic and social capital, and the translation and access into cultural capital, becomes, according to Bourdieu, an integral part of the present day woman patron, the habitus. Thus, the support of Japanese prints and music by woman patron two, for example, becomes an integral part of woman patron two's social location. In other words, being part of the elite art community in the

---

<sup>130</sup> Braber, *From maker to patron*, 13.

<sup>131</sup> Lamont & Lareau, "Cultural Capital," 156, quoted in Blackwood & Purcell, "Curating Inequality," 241.

<sup>132</sup> *De Moderne Mecenas*, 00:01:53.

<sup>133</sup> Bourdieu, "The forms of Capital," 18.

Netherlands becomes an integral part of the social location of the present day woman patron.

Institutionalised cultural capital is associated with "the degrees and diplomas which certify the value of the embodied cultural capital."<sup>134</sup> If we stick to the example of woman patron two this is portrayed when she is awarded the *Zilveren Anjer* by the PBCF, which can be seen as a "diploma" or "degree" that validates the value of the economic and social capital woman patron two offers the art and culture sector.<sup>135</sup> The granting of the *Zilveren Anjer* indicates that the support woman patron two offers the art and culture sector is valued, thus valuing her access to and sharing of her economic capital and social capital with the art and culture sector. Moreover, it values and validates her being part of the elite art patronage community in the Netherlands.

Last, in its objectified state, cultural capital represents the consumption and acquisition of several cultural goods.<sup>136</sup> Staying with the example of woman patron two, she mentions that she "is invited to interesting exhibitions" and "meets the people behind the scenes," thus indeed consuming cultural goods of the art and culture that she supports.<sup>137</sup> So, indeed the access to and sharing of economic and social capital translates itself in getting something in return, using art patronage as the present day woman patron not only selflessly but also advancing her own interests. More important, however, the access to cultural capital that the present day woman patron has, having cultural preferences, validation of the support of these preferences and consuming cultural goods of these preferences, grants the present day woman patron access into the elite art patronage community in the Netherlands.

### ***Symbolic capital***

Bourdieu perceives symbolic capital as a sub form that tends to legitimise an individual's social positions, as well as the separation of economic, social and cultural

---

<sup>134</sup> Bourdieu, "The forms of Capital," 19.

<sup>135</sup> *De Moderne Mecenas*, 00:03:43 - 00:04:15.

<sup>136</sup> Bourdieu, "The forms of Capital," 19.

<sup>137</sup> *De Moderne Mecenas*, 00:03:53.

capital.<sup>138</sup> Moreover, symbolic capital is attached to groups, dominant social class groups such as the elite art patronage community, which the present day woman patrons in the films are a part of. Access to this symbolic capital by the present day woman patron is portrayed throughout the films.

For example, the director of the *Westergasfabriek terrein* that woman patron one supports talks praiseworthy about the art patronage relationships between the *Westergasfabriek terrein* and woman patron one: 'They are really satisfied with a modest return from which the financing can be paid off and what we generate further in profit can actually remain within the company" mentioning that this is "a very special construction."<sup>139</sup> With these statements, the director of the *Westergasfabriek terrein* legitimises the elite economic, social and cultural standing of woman patron one because of the "praiseworthy," "modest" and "special" support woman patron one offers the *Westergasfabriek terrein*. Moreover, woman patron one also uses symbolic capital when talking about her own art patronage, mentioning that "if you are in a somewhat privileged position [...] you have to do things back"<sup>140</sup> for, in this case, the art and culture sector. With this statement, woman patron one legitimises her privileges, or elite, position because, at least, she uses her access to economic, social and cultural capital to support the art and culture sector. Thus, woman patron one's elite position as art patron is legitimised by both herself and those she supports.

Another example Bourdieu gives regarding the "use" of symbolic capital by the elite has to do with ethnicity; an example which comes to play regarding the present day woman patron in the films. Coming back to the high culture that woman patron two supports, this holds yet another assumption; not only is this type of art and culture not associated with lower classes or women artists, there is also a societal assumption that high culture is white.<sup>141</sup> Except for one black theatre director that is supported by woman

---

<sup>138</sup> Bourdieu, "The forms of Capital," 18.

<sup>139</sup> *Ik ben ook mecenat*, 00:07:47.

<sup>140</sup> *Ik ben ook mecenat*, 00:13:22.

<sup>141</sup> Chadwick, "Preface," 8.

patron one,<sup>142</sup> all the artists supported in the films, as well as the women patrons portrayed, are white. The present day woman patron seems to seek out artists, art and culture that is familiar to them; this illustrates their power to reproduce the dominant cultural narrative of whiteness and white privilege, which in turn becomes the social reality and is therefore construed by the public to be both normal and legitimate.<sup>143</sup> Consequently, the exclusionary cycle of people and art who do not belong to elite high culture, such as POC individuals, women and lower class individuals, is reproduced, a never-ending circle of patron, art and culture based upon the underlying power of symbolic capital.

### **Mystification and the present day woman patron**

Importantly, according to Bourdieu, economic truth must be hidden or left vague for symbolic capital to be productive in an art patronage relationship.<sup>144</sup> As established in the *economic capital* section, the films indeed portray vagueness around the economic truth; in only one instance financial numbers are specified, namely, patron four supporting her receiver by donating 15.000 euros.<sup>145</sup> It could very well be that this is only a small amount of the total economic capital that woman patron four spends on her art patronage, however, this is not disclosed in the films. Nothing is revealed about the size of economic capital spent on art patronage by the other three women patrons in the films. Importantly, keeping economic truth vague, and thus for symbolic capital to work, all individuals surrounding an art patronage relationship must (mis)recognise this; patron, artists and public.<sup>146</sup> In the films this seems to be the case; the patrons, artists and the public never problematise the art patronage portrayed and represented by the present day woman patron.

A consequence of this (mis)recognising of economic truth, and thus the effective use of symbolic capital, is that the dominated, in this case the artists and the public,

---

<sup>142</sup> *Ik ben ook mecenas*, 00:07:47 – 00:08:33.

<sup>143</sup> Blackwood & Purcell, ‘Curating Inequality,’ 240.

<sup>144</sup> Bourdieu, *Practical reason*, 120-121.

<sup>145</sup> *De Moderne Mecenas*, 00:23:15 - 00:25:16.

<sup>146</sup> Bourdieu, *Practical reason*, 120-121.

perceive the dominant, the elite art patron, through the categories that the relation of domination has produced and which are identical to the interest of the dominant. This is what John Berger has conceptualised as mystification.<sup>147</sup> Berger argues that the elite class has used art as a medium to "mystify" the disparities in wealth and protect the elite position of, in this case, the present day woman patron.<sup>148</sup> The present day woman patron has the power to influence the art and culture sector and, subsequently, control how she herself, as an elite art patron, is depicted in this art and culture sector.

However, where Berger claims that the patron wants to protect their social status, which is connected to wealth, by commissioning art and culture, the films portray something different.<sup>149</sup> The present day woman patron does not seem to want to protect her social status through supporting art and culture, she seemingly wants to claim the rightness of her social status by supporting art and culture. The protection of the rightness surrounding the present day woman patron's elite position, or this type of mystification, has become apparent in the sections above. The films, the present day woman patron herself and the artists and organisations that she supports with her art patronage paint a picture of a legitimised elite position for the present day woman art patron because of her selfless support of the art and culture sector. The consequences of the legitimised elite position of the present day woman patron, the maintenance of an elite, white and masculine art and culture sector, are not portrayed in the films. In other words, the present day woman patron successfully mystifies, or gives rightness to, her social status by performing her art patronage.

### **Conclusion on elitism and the present day woman patron**

Art patronage by the present day woman patron positions itself in the department of the elite. The access the present day woman patron has into the different forms of capital shows that art patronage is for those who do not need to survive; art patronage is for those who can share their capital with others. By not only exploring the factual

---

<sup>147</sup> Berger, *Ways of Seeing*, 15.

<sup>148</sup> Berger, *Ways of Seeing*, 26.

<sup>149</sup> Berger, *Ways of Seeing*, 27.

distribution of capital but also revealing the underlying processes through which the present day woman patron monopolises the different capital types to legitimise her social position, the membership of the present day woman patron of the elite art patronage community was established. Moreover, the different forms of capital and mystification as a tool are instrumentalized by the present day woman patron in her own benefit; the reproduction and legitimisation of her elite social position against the "other."

## **Conclusion**

This thesis asked the following question: What discourses circulate around the present day woman patron in the Netherlands? It was found that agency and elitism merge as the defining characteristics of the discourse around the present day woman patron. First, it was found that the present day woman patron claims agency through the use of narration; she articulates her sense of self through telling stories surrounding her art patronage. Furthermore, the present day woman patron uses both the caring and the rights perspective when claiming agency, opposing the idea that the care perspective is the sole type of agency that a woman can claim. In addition, the present day woman patron breaks out of the private sphere through her art patronage while, simultaneously, being reinscribed in the private sphere through the focus on her nurturing relationships regarding her art patronage.

Regarding agency, the present day woman patron seeks to take the place of her male counterpart through her art patronage; being an autonomous agent, freely choosing what she wants to support and creating a narrative around this process. However, the present day woman patron is simultaneously placed in the male-created passive position regarding her art patronage; she is portrayed as focusing on her nurturing relationships instead of the support she offers the art and culture sector through her art patronage. So, even though the present day woman patron claims agency through her art patronage, this does not subvert the entire order of the art patronage community. However, by being a woman patron she does trouble the order from within by showing that art patronage is not necessarily ascribed to men.

Regarding elitism, the present day woman patron places herself in an elite position through her art patronage. It was found that the present day woman patron has access to, and successfully makes use of, the different forms of capital; economic, social, cultural and symbolic capital. Consequently, the access and use of the different forms of capital, especially symbolic capital, maintains the reproduction of an exclusionary cycle of individuals who do not belong to high culture; lower class individuals, POC individuals and women. Furthermore, the present day woman patron effectively uses mystification as a tool to legitimise the rightness surrounding her privileged social position through her art patronage. So, by not only exploring the factual distribution of the different forms of capital and mystification but also revealing the underlying processes through which the present day woman patron monopolises the different capital types and mystification to legitimise her social position, the membership of the present day woman patron of the elite art patronage community was established.

Importantly, 33 minutes of material were explored to come to these results through discourse analysis; an enlargement of the material explored could provide for a more extensive discourse analysis. Furthermore, this discourse analysis is done by me as an individual researcher, this ensures that the discourse analysis is written and explored from my social position; that of a highly-educated, young, able-bodied, white woman. A diverse range of researchers exploring the discourse surrounding the present day woman patron can, subsequently, lead to a more extensive and intersectional discourse analysis. Similarly, the women patrons explored in the discourse analysis consisted of a homogenous group portrayed in two films directed and produced by the same individuals, namely, Paul Kramer and Inge Le Cointre. A diverse range of present day woman patrons explored in different types of media or documents, such as films, interviews or photographs, can therefore also lead to a more extensive and intersectional discourse analysis in future research.

Conclusively, the discourse analysis of the films *De Moderne Mecenas* and *Ik ben ook mecenas* reveal distinction and intricacy in the discourse surrounding the present day woman patron. The discourse analysis broadens our understanding of the present

day woman patron, revealing the way she claims agency through her art patronage and, simultaneously, places herself in an elite position in our society. Nonetheless, the present day woman patron does use her agency and elitism to support the art and culture sector in the Netherlands, which could arguably not exist the way it does today without this support. The present day woman patron signals her belief in the importance of supporting the art and culture sector to help it flourish and claim agency through the process. Importantly, one can criticise the social position of the present day woman patron and, simultaneously, think about how we can provide protection and appreciation of cultural expression that does not support itself commercially in an increasingly consumer-oriented society.

## Bibliography

- Berger, John. *Ways of Seeing*. London: Penguin Book Ltd, 2008.
- Blackwood, Andria & Purcell, David. "Curating Inequality: The Link between Cultural Reproduction and Race in the Visual Arts." *Sociological Inquiry* 84, no. 2 (May 2014): 238-263. DOI: 10.1111/soin.12030.
- Bourdieu, Pierre. *Practical reason: On the theory of action*. Stanford: Stanford University Press, 1998.
- Bourdieu, Pierre. "The forms of Capital." In *Handbook of Theory and Research for the Sociology of Education*, edited by J. Richardson 241-258. Westport: Greenwood, 1986.
- Bowden, Peta & Mummery, Jane. "Agency." In *Understanding feminism*, edited Peta Bowden & Jane Mummery 123-149. London: Routledge, 2014.
- Camplin, Troy. "Art and the Elites." Medium. April 11, 2019. <https://medium.com/conscious-paradoxism/art-and-the-elites-e783ce12eb8b>.
- Chadwick, Whitney. "Preface." In *Women, Art, and Society*, edited by Flavia Frigeri, 7-26. New York: Thames & Hudson, 1990.
- Cohen, Alina. "The Female Patrons Who Shaped Art History." Artsy. August 19, 2019. <https://www.artsy.net/article/artsy-editorial-female-patrons-shaped-art-history>.
- Foucault, Michael. *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon Books, 1980.
- Juxon, John. *Lewis and Lewis: The Life and Times of a Victorian Solicitor*. London: Harper Collins, 1983.
- King, Catherine. Renaissance Woman Patrons: Wives and Widows in Italy, c. 1300-c. 1550. New York: Manchester University Press, 1998.
- Klijnsma, Jette. "Onbereikbare kunst en duizenden werklozen." BNNVARA. July 7, 2022. <https://www.bnnvara.nl/joop/artikelen/onbereikbare-kunst-en-duizenden-werklozen>

- Lamont, Michele & Lareau, Annette. 'Cultural Capital: Allusions, Gaps and Glissandos in Recent Theoretical Developments.' *Sociological Theory* 6, no. 2 (1988): 153-168.
- Lindemann, Hilde. *Damaged identities, narrative repair*. New York: Cornell University Press, 2001.
- Locke, Ralph & Barr, Cyrilla. 'Introduction: Music Patronage as a Female-Centered Cultural Process.' In *Cultivating Music in America: Women Patrons and Activists since 1860*, edited by Ralph Locke & Cyrilla Barr, 1-15. Berkeley: University of California Press, 1997.
- Locke, Ralph. 'Reflections on Art Music in America, on Stereotypes of the Woman Patron, and on Cha(lle)nges in the Present and Future.' In *Cultivating Music in America: Women Patrons and Activists since 1860*, edited by Ralph Locke & Cyrilla Barr, 295-324. Berkeley: University of California Press, 1997.
- Luo, Amy. 'What is discourse analysis?' Scribbr. August 23, 2019. <https://www.scribbr.com/methodology/discourse-analysis/>.
- Macleod, Dianne Sachko. *Art and the Victorian middle class: Money and the making of cultural identity*. New York: Cambridge University Press, 1996.
- Mills, Charles. 'Marxism and naturalistic mystification.' *Science & Society* 49, (1985): 472-483.
- Ministerie van Onderwijs, Cultuur en Wetenschap. 'Infographic culturele basisinfrastructuur 2021-2024.' June 11, 2019. <https://www.cultuursubsidie.nl/documenten/publicaties/2019/06/11/infographic-culturele-basisinfraStructuur-2021-2024>.
- Nochlin, Linda. 'Woman, Art, and Power.' In *Women, Art, and Power and Other Essays*, edited by Linda Nochlin, 5-33. Abingdon: Routledge, 2018.
- Oxford dictionaries. 'Elitist.' Oxford Lexico. July 18, 2022. <https://www.lexico.com/definition/elitist>.
- Oxford Reference. 'Public and private sphere.' Oxford Reference. 2022. <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100353296>.

- Prins Bernhard Cultuurfonds, "Zilveren Anjer." Prins Bernhard Cultuurfonds. July 26, 2022. <https://www.cultuurfonds.nl/zilveren-anjer>.
- Rafferty, Catherine. "Art World Elitism in the Contemporary Age." Reporter. June 25, 2020. <https://reporter.rit.edu/leisure/art-world-elitism-contemporary-age>.
- Reiss, Sheryl. "Female Patrons Throughout History." Frieze. August 22, 2018. <https://www.frieze.com/article/female-patrons-throughout-history>.
- Steenbergen, Renée. "Onmisbaar Mecenaat." In *De Nieuwe Mecenas: Cultuur en de terugkeer van het particuliere geld*, 4-25. Amsterdam: Uitgeverij Business Contact, 2008.
- Swartz, David. *Culture & Power: The Sociology of Pierre Bourdieu*. Chicago: University of Chicago Press, 1997.
- Tubbing, Luuk. "Casestudie onderzoek: Voor- en nadelen, ontwerp en proces." de afstudeerconsultant. May 27, 2020. <https://deafstudeerconsultant.nl/afstudeertips/onderzoeksmethoden/casestudie-onderzoek/>.
- Van den Braber, Helleke. "From maker to patron (and back): On gift exchange in the arts." [Oration] (January 2021): 1-51. Utrecht University.
- Van den Braber, Helleke. "Reciprocal interactions and complex negotiations: three nineteenth-century models of patronage." *European Journal of English Studies*, no. 21 (2017): 43-60. 10.1080/13825577.2016.1274544.
- Van der Wiel, Francine. "Het mecenaat als alternatief applaus." Prins Bernhard Cultuurfonds. 2022. <https://www.cultuurfonds.nl/het-mecenaat-als-alternatief-applaus>.
- Waller, David. *The Magnificent Mrs. Tenant: The Adventurous Life of Gertude Tenant, Victorian Grande Dame*. New Haven/London: Yale UP, 2009.
- Westergas. "Over ons." Westergas. June 14, 2022. <https://westergas.nl/about/>.
- Whitesitt, Linda. "Women as keepers of culture." In *Cultivating Music in America: Women Patrons and Activists since 1860*, edited by Ralph Locke & Cyrilla Barr, 65-89. Berkeley: University of California Press, 1997.

## **Appendix A** Transcript *Ik ben ook mecenas*

**Description scene** [00:00:00 – 00:00:50] All four patrons in this film describe in one sentence what they believe to be the definition of being a patron. All four are filmed sitting down, the viewer sees the face and torso of the patron.

### **Transcript spoken language**

- **Man patron 1** [00:00:00] Een mecenas is voor mij iemand die vol overtuiging ergens bij betrokken is.
- **Man patron 2** [00:00:11] Mecenas. Iemand, interesse in cultuur en hart volgen, dat zijn voor mij de twee dingen die belangrijk zijn.
- **Man patron 3** [00:00:24] Officieel is een mecenas natuurlijk iemand die zonder bijbedoelingen bijdraagt aan het goed van de maatschappij, van de wereld.
- **Woman patron 1** [00:00:35] Ik versta onder een mecenas wel eigenlijk mensen die om niet dingen doen waar anderen of van genieten of beter van worden of een stad mooier maken.

**Description scene** [00:00:50 – 00:00:18] The voice over tells about the historical context of *Mecenas*.

### **Transcript spoken language**

- **Voice over** [00:00:50] Mecenas leefde in het oude Rome en was de raadsheer van keizer Augustus. Hij was beschermheer van tal van dichters en kunstenaars. Zijn naam is een begrip geworden. Nog steeds is een mecenas iemand die de kunst en de kunstenaars steunt op vele manieren op allerlei gebieden. Podiumkunsten. Beeldende kunst restauraties. Mecenassen maken vaak in stilte veel mogelijk.

**Description scene** [00:00:18 – 00:02:19] Man patron 1 is filmed walking up a

staircase. There are all kinds of posters in the stairwell regarding dance performances, man patron 1 is being filmed looking at these posters. man patron 1 walks into the dance company's rehearsal room. Several young people are depicted practising their dance. Man patron 1 takes a seat on a bench in the rehearsal room and is filmed watching the dancers rehearse. A smile appears on his face. From here on, one no longer sees man patron 1 his entire body, just his face and shoulders. Again, a practising dancer is depicted. The picture changed, one now sees man patron 1 while he is being interviewed. Again you only see his face and shoulders. The picture changed, man patron 1 is back in the rehearsal room. The choreographer of the dance company walks up to man patron 1 and gives him three kisses as a greeting and sits down next to him. They are depicted talking together. The picture changes, again the man patron can be seen being interviewed.

### **Transcript spoken language**

- **Man patron 1** [00:01:23] Ik heb een warm gevoel en een gevoel van, dat als je door de gang loopt dan komt de historie op je af. Al die posters, de prachtige foto's. En dan zie ik al die dingen weer terug waar ik bij ben geweest. Dans. Dat is iets waar je een totaaltheater hebt. Je ziet mensen bewegen. Probeer het zo goed mogelijk te doen. De muziek op de achtergrond en je bent weg. Je bent in een andere wereld. Ik was lid van de vriendenclub van Introdans en ben ik in contact gekomen met *naam choreograaf Introdans*, die aan de, nou zal maar zeggen aan de begin roots stond van Introdans voor de jeugd en die vroeg mij op een gegeven moment wil je een poster sponsoren? En toen heb ik gezegd wat kost dat? En dat was een paar honderd gulden. En toen heb ik gezegd ja dat vind ik wel leuk.

**Description scene** [00:02:19 – 00:02:38] Dancers are again seen practising. The image changes to a white background showing two dancers at the barre. The word

Introdans and the amount 15,000 euros appear in front of this image. This is followed by another image with practising dancers.

#### **Transcript spoken language**

- **Voice over** [00:02:21] Die steun werd in de loop der jaren steeds meer en groeide uit tot een substantieel bedrag op jaarbasis. Met dat geld kunnen gerenommeerde choreografen worden ingehuurd om producties te verbeteren.

**Description scene** [00:02:38 – 00:03:01] The choreographer of the dance company is seen. He leans against a barre while his face, shoulders and top of his chest are filmed. In the reflection of the mirror, dancers are seen resting. Once again, dancers can be seen practising. The camera moves slowly to the face and shoulders of man patron 1 as he watches the dancers practising. He looks serious. The image changes to the back of man patron 1's head, along man patron 1's head can be seen practising dancers.

#### **Transcript spoken language**

- **Choreographer dance company** [00:02:38] De steun van Donald is al zo ontzettend lang. Het is ontzettend bijzonder, wat ik er bijzonder aan vind is dat er inmiddels een relatie opgebouwd is, meer als twintig jaar. En dat betekent dat je in je planningen en je programma eigenlijk weet van ja, *name man patron 1* is erbij betrokken. Die zal het weer gaan ondersteunen.

**Description scene** [00:03:01 – 00:03:42] Practising dancers can be seen. The picture changes, the point of the concert hall is filmed with a blue sky in the background. The picture changes, the front of the concert hall is filmed as a whole at an oblique angle. In the foreground is a patch of grass, trees and a number of people and cars. The picture changes, the front of the Rijksmuseum is filmed from a distance. Grass, trees and a number of people can again be seen in the foreground. The image has changed, on the left you can see a brown building with the words Van Gogh museum in green letters. In

front of this building another building can be seen, one can see a part of the roof which is round and oval. Another building is filmed, again the front from an oblique angle. Next to the building you can see a square where a number of people are walking and in the background other small buildings. The image has changed, one now sees a banner with a painted image of a man that reads: Dutch portraits, Hollanders in Beeld. The Booijmans van Benunigen museum is being filmed, the camera starts at the bottom and films slowly upwards, following the tower of the building. The picture changed. One sees a brown wall, before this a staircase and a number of posters on this wall. Man patron 1 walks past in front of the wall. He stops and looks at a poster. The picture changes, the face of man patron 1 is filmed while he looks slightly up with a half smile. The image has changed, one now sees the back of man patron 2's head and shoulders. He looks at a poster hanging on the brown wall. Then he walks out of the picture and the poster stays in the picture for a while.

### **Transcript spoken language**

- **Voice over** [00:03:02] Zonder particuliere steun waren ze er nooit gekomen. Het Concertgebouw en het Rijksmuseum. Steun van particulieren en bedrijven is nodig. Cultuur mecenaat draagt bij aan een brede en noodzakelijke financiële basis waarmee culturele instellingen nieuwe, ondernemende en soms risicovolle ambities kunnen realiseren. Dat maakt de kunst en de cultuur letterlijk en figuurlijk rijker. Han Nefkens koopt werken aan voor musea en geeft kunstenaars opdrachten. Dankzij hem heeft het Museum Boijmans Van Beuningen een aantal moderne kunstwerken en daarom kan hij toch wel met trots naar affiches kijken van zijn kunstenaars.

**Description scene** [00:03:42 – 00:04:35] One sees a large luminous arrow pointing to what appears to be the entrance to the Booijmans museum. The camera moves down as man patron 2 walks into the frame and then makes his way toward the entrance. The picture changes, man patron 2 can be seen being interviewed. His face and the top of his

shoulders can be seen. Part of the room can be seen, in the background you can see a window, special object, lamp, table, chairs and a cupboard with a number of objects. The image changes, one sees a kind of mannequin with black face, white eyes, red lips, black hair and a white shirt. The mannequin sits in a glass box and moves back and forth. The background is poorly lit and red, but man patron 2 can be seen coming into view. The picture changed, one now sees several exhibition visitors standing in a room looking at the moving mannequin in a glass box. You can now see that the mannequin is sitting on a chair. Man patron 2 walks among these visitors. The picture changes, two exhibition visitors are seen looking with interest and talking to each other. Man patron 2 can be seen smiling behind them. The image has changed, one now sees another exhibition visitor's face. Man patron 2 comes into view behind her. The camera zooms out, one now sees another exhibition visitor looking at her face with interest and talking. The picture has changed, now the mannequin in a glass box, two exhibition visitors and man patron 2 can be seen. The exhibition visitors look with interest at the mannequin in the box while man patron 2 looks at the exhibition visitors. The image changes, mannequin is filmed from below. The image then returns to the two exhibition visitors and man patron 2.

### **Transcript spoken language**

- **Man patron 2** [00:03:42] Ik begon met verzamelen zo'n jaar of zeven geleden en van het begin af aan was het duidelijk voor mij dat datgene wat ik mooi vind ik ook aan andere mensen wilde laten zien. En dat klinkt verschrikkelijk altruïstisch misschien. Maar het is hetzelfde gevoel wat je hebt wanneer je een boek leest. Daar wil je eigenlijk datzelfde boek aan iedereen die je kent geven. Omdat je die ervaring met andere mensen wil delen. En daar gaat het eigenlijk om je ervaring met andere mensen. De reden.
- **Exhibition visitor 1** [00:04:07] Maar waarom hij nou in zijn blootje zit is mij ook niet helemaal helder.

- **Man patron 2** [00:04:11] Dat begon met het in bruikleen geven van kunstwerken aan musea, maar uiteindelijk is het nog wat verder gegaan. Ik wilde helemaal bij het begin staan het mogelijk maken dat de kunst sowieso geproduceerd werd.
- **Exhibition visitor 2** [00:04:14] Zwarte nagels.
- **Exhibition visitor 3** [00:04:25] Oh ja en zijn ogen dicht. Of heeft hij geen ogen?
- **Exhibition visitor 2** [00:04:33] Dat kan ik niet goed zien.

**Description scene** [00:04:35 – 00:05:12] The camera zooms out while the mannequin in a glass box can be seen. Again two exhibition visitors and man patron 2 are seen, the two exhibition visitors eventually walk away. The picture changes, the director of the Booijmans van Beuningen museum can now be seen. He is standing in a room in the museum, his face and shoulders can be seen. In the background you can see both sculptures and paintings and a visitor to the museum sitting on a bench. The image changes, two people are seen lifting a round object and hanging it on a wall. Two similar round objects are already hanging on the same wall. In the foreground a kind of railing or fence can be seen. The picture changes, man patron 2 and the director of the museum are seen talking to each other and making pointing hand gestures. The picture has changed, man patron 2 and the director of the museum are now sitting from the back. Between them, the two people can still be seen hanging the round object. There are now four other round objects hanging on the same wall and again the railing is visible. Zooming in on a round object, the inside shows an image of a child. The image changes, you now see a young child and a helicopter on a blue background. The picture changes, you can now see five round objects hanging from the wall from an oblique angle. In the first round object one sees an image of a child. The image goes back to the director in a room of the museum. The picture changed. Man patron 2 is seen walking into a corridor.

#### **Transcript spoken language**

- **Director Boijmans van Beuningen museum** [00:04:35] Boijmans is een museum dat al honderd zestig jaar voor en door particulieren wordt gestimuleerd. En *naam man patron 2* is de meest recente mecenas die het Boijmans is komen ondersteunen. En dat doet hij op een dusdanig genereuze manier dat het een van onze grootste steunstichtingen is, in één klap, in het museum. En bovendien staan de middelen die *naam man patron 2* ter beschikking stelt die staan klaar voor de meest hedendaagse cutting edge kunst die er is. En dat is heel belangrijk voor ons, want dat geeft ons, een verdubbeling van honderd procent, dus van ons aankoopbudget. Alleen al voor hedendaagse kunst.

**Description scene** [00:05:13 – 00:05:42] Man Patron 2 is filmed walking into a room and explaining. The image changes to two exhibition visitors who are lying on a bed in a small space. Between the bed is a kind of skeletal branch. The camera moves back and one sees Man patron two looking into the room. The image transitions to a close up of the skeletal branch, there are several gold objects hanging from it. The image changes to a close up of another branch, all colored small objects are hanging on it.

#### **Transcript spoken language**

- **Man patron 2** [00:05:13] Deze vier hoeken. Het zijn installaties van het Zwitserse kunstenaarsduo Steiner en Lensinger. En die hebben opdracht gekregen om op deze plekken speciaal op deze plekken iets te maken wat zij mooi vonden. Het idee is dat mensen hier gaan liggen of zitten en doen waar ze zin in hebben.

**Description scene** [00:05:42 – 00:05:58] One sees a branch with different colored objects. Behind this branch is an exhibition visitor. The image changes to a yellow or greenish room with several purple branches hanging down from the ceiling. Now you see a purple branch in the foreground, man patron 2 is walking past in the background.

### **Transcript spoken language**

- **Voice over** [00:05:42] De vier kamers hebben ieder hun eigen sfeer. Je kunt er je fantasie laten prikkelen of je verbazen over een kunstwerk met paarse boomtakken. Daar lopen vloeistof druppels langs die kristalliseren. Zo ontstaan in de loop van de tijd betoverende vormen.

**Description scene** [00:05:58 – 00:06:38] Man patron 2 is again seen sitting in the room in which he is being interviewed. His face has now been zoomed in further, so that the rest of the room is no longer visible next to a part of the cupboard. The picture changes, one sees again part of the room with a skeletal branch. The text appears in front of this image: Museums of modern art, commissions & donations. Man Patron 2 can be seen zoomed out again while being interviewed.

### **Transcript spoken language**

- **Man patron 2** [00:05:59] Mijn werk hangt in het Centraal Museum. Dat is de bakermat van de *naam man patron 2* collectie, in het Museum Boijmans Van Beuningen, in Huis Marseille, het Fotomuseum in Amsterdam en in De Pont en in een museum in Frankrijk het Wrak en in Essen het Folkwang Museum in Duitsland. Het grootste genoegen is om iets tot stand te brengen dat er anders niet geweest is. En doordat gevoel heb je een idee dat je ook, dat je bestaan zin heeft.

**Description scene** [00:06:38 – 00:07:04] Woman patron 1 is filmed walking outside. The statue starts at the bottom of her body, near her legs, and slowly rises. The statue zooms out slightly, a number of others are seen walking and woman patron 1 comes out from behind. Her whole body is in the picture. Woman patron 1 is again zoomed in on, she is still walking outside, but now only her face and torso are visible. The image has changed, woman patron 1 can be seen in its entirety as she enters the image on the left. She takes a break in the middle, looks at the building and continues walking. The picture

has changed, woman patron 1 can be seen in an interview setting. Her face and shoulders are filmed, in the background you can see all kinds of colored stripes. The picture changes, and a number of buildings on the gasworks site are filmed.

#### **Transcript spoken language**

- **Woman patron 1** [00:06:38] Ons bedrijf was zeer gespecialiseerd in renovatie en zeg maar herontwikkeling van grote binnenstedelijke projecten in Europa. En toen dus hier de gemeente zei ja, we weten niet wat we met dat gasfabriekterrein aan moeten. Zijn ze op de een of andere manier bij onze club aangekomen. Daar zijn gesprekken over gevuld en uiteindelijk hebben we dat dus gekocht.

**Description scene** [00:07:04 – 00:07:11] Again, a number of buildings on the gasworks site are shown. The picture changes, one sees the inside of an old building. The words appear for this: Westergasfabriek, development & management.

#### **Transcript spoken language**

- **Voice over** [00:07:04] *Naam woman patron 1* is vooral verantwoordelijk voor de renovatie van de monumentale gebouwen op het terrein van de Westergasfabriek.

**Description scene** [00:07:11 – 00:07:29] Again, woman patron 1 is seen in the interview setting. The picture changes, a number of leaflets lying on a table are filmed. After this one sees, deeply zoomed in on the folders, one by one going through the folders.

#### **Transcript spoken language**

- **Woman patron 1** [00:07:11] We hebben hier het filmhuis met zeg maar de klassieke en de bijzonder de cultfilms. We hebben allerlei galeries. We hebben

heel veel jonge bedrijven die bijvoorbeeld kinder tv-programma's maken. Jonge reclamemakers. Maar het zit allemaal in die hoek, zeg maar.

**Description scene** [00:07:29 – 00:07:47] A number of posters are filmed. This is followed by an image of three people standing outside next to a building, two are chatting with each other and one puts his bicycle down. There are still a number of bicycles next to the building. Meanwhile, the camera moves upwards. The image changes, one sees a window with a poster behind it. The image changes to another window with a poster behind it. The image changes, the point of a building is filmed from below at an oblique angle.

#### **Transcript spoken language**

- **Voice over** [00:07:30] Als het goed is, versterken de bedrijven en instellingen op het terrein elkaar in een culturele sfeer, in daadkracht en in samenwerking. Zo'n proces kost tijd en geld. Daar wordt een eigenaar niet rijk van. Maar dat is voor *naam woman patron 1* ook niet het uitgangspunt geweest.

**Description scene** [00:07:47 – 00:08:33] The director of the Westergasfabriek can be seen. You see her standing in a room, part of the room can be seen in the background. Her face and shoulders are filmed. The image changes to woman patron 1 and the director of the Westergasfabriek walking outside together. The camera follows them. The image changes to the inside of the Westergasfabriek. The ceiling is first filmed, then the camera goes down and woman patron 1 and the director of the Westergasfabriek are seen walking in. The picture changes, woman patron 1 and the director of the Westergasfabriek are depicted in the Westergasfabriek talking to each other. The image is first on the face of woman patron 1 and then moves to the director of the Westergasfabriek. The picture has changed, woman patron 1 and the director of the Westergasfabriek can be seen together from a distance inside the Westergasfabriek.

#### **Transcript spoken language**

- **Director Westergasfabriek** [00:07:47] Zij zijn dan de eigenaar maar zij nemen echt genoegen met een bescheiden rendement waar dan net de financiering uit kan worden afgelost en wat we verder genereren aan winst dat kan ook echt binnen de onderneming blijven. Dat gaat ook voor een deel weer in de eigen activiteiten, in de stichting Westergasfabriek. Dus dat is toch wel heel, ja, een hele bijzondere constructie.
- **Voice over** [00:08:09] En uit die constructie komen dan weer bijzondere initiatieven voort.
- **Director Westergasfabriek** [00:08:15] De parade die daar normaal zomers in de het Martin Luther King Park staat om die dan hierbinnen te doen en dan komt een, het is tussen kerst en oud en nieuw is het dan voor publiek ook, van 20 tot 30 december, en dan hebben ze van die oudejaarsfeesten ook.

**Description scene** [00:08:33 - 00:09:04] Woman patron 1 is again depicted in the interview setting. The image changes, one sees the front and opening of a building. Woman patron 1 here walks into the image towards the entrance and enters. This is followed by an image of woman patron 1 walking into a room, she is filmed from the back, greeting someone with three kisses. They walk on together.

### **Transcript spoken language**

- **Woman patron 1** [00:08:33] Kijk, je hebt hier natuurlijk dingen waar, die bijvoorbeeld, die je gewoon de kans moet geven om te kunnen bestaan. Ik noem maar Cosmic. Of zo'n kindermuseum. Daar zijn we, het kindermuseum zijn we drie jaar mee bezig. Dus drie jaar lang kan je met een bepaalde ruimte gewoon niets doen. Daar heb je geen huur, geen niets. Dus als je, dat is natuurlijk als je dat bij elkaar allemaal optelt zijn dat toch wel enorme bedragen omdat je wilt dat, dit moet toch een bepaalde combi van dingen worden waardoor het interessante en spannend blijft voor de mensen.

**Description scene** [00:09:04 – 00:09:53] One sees a number of people sitting at a desk, some are working on their computer, others are on the phone. The camera moves to woman patron 1, she greets several people sitting at a table in another room. The picture changes, one sees a prototype of a building. The camera zooms out, one sees woman patron 1 and two others looking together at the prototype of the building. They are discussing business with each other. This interaction is followed for a while from different angles. The image changes, one sees a photo of a certain space.

#### **Transcript spoken language**

- **Voice over** [00:09:04] De grote droom van theatergroep Cosmic is een eigen theater. Maya is hierbij nauw betrokken. Ze investeert in de nieuwe mogelijkheden van het gebouw. Want heb je de hele hal?
- **Member theater company 1** [00:09:16] Ervaar je de hele, en deze wanden, die panelen kan je ook zeg maar kan je op elkaar inklappen, is dus ook wel zulke pilaren, je kan er alle kanten mee op. Dit blok hier, die zweeft er overheen. Daar zitten loopbruggen, ligt over de ruimte heen, kan je lampen aanhangen en geluid inhouden.
- **Woman patron 1** [00:09:45] Het is wel heel spannend ontwerp geworden, voor een heel gaaf zo in het, vooral omdat het iets bestaand is.

**Description scene** [00:09:53 – 00:10:14] Woman patron 1 and the artistic director of the theatre company are filmed together. They look at the prototype of the building and discuss a number of issues. The artistic director of the theatre company is filmed in an office space, you can see her torso and face.

#### **Transcript spoken language**

- **Artistic director theater company** [00:09:53] Zij is iemand waarvan ik het gevoel heb dat zij, een nieuwkomer op het terrein, zoals ons, die in wezen een

eigen theater gaat bouwen op het terrein. Het theater gaat bouwen. Dat ze ons geadopteerd heeft en omarmd heeft. Het is bijna een soort ja, we zijn een soort van familie lid geworden.

**Description scene** [00:10:14 – 00:10:50] A band of music can be seen playing in the background. One of the musicians is slowly zoomed in. Man patron three is filmed walking into a room. In the room are tables and chairs, covered. He greets someone. The picture changes, man patron 3 is filmed in a room where he is being interviewed. He seems to be sitting at a table, his face and shoulders can be seen and in the background a painting. A number of members of the brass band are filmed practising.

#### **Transcript spoken language**

- **Man patron 3** [00:10:19] Het Nederlands Blazers, ik had van ze gehoord, maar ik had ze nog nooit horen spelen. En waarvan ik wel meteen dacht, dit is niet niks dit is geweldig. Wat mij in het begin al aansprak, het geweldige muzikale talent wat ze hebben. Briljant spel, maar vooral ook de combinatie met de humor, entertainment, cabaret een soort totaaltheater in kleine bezetting.

**Description scene** [00:10:50 – 00:11:11] Man patron 3 is depicted greeting someone. Man patron 3 does the other person's suit right. The picture changes to practising participants of the wind group. The business leader of the brass group is filmed, he stands in the same room as the group and only his face can be seen.

#### **Transcript spoken language**

- **Business leader brass group** [00:10:52] Hij kende ons vanuit zo'n avond als wat je hier in voorbereiding ziet. Dat doen we al jaren in Amsterdam. Hij kocht een tafel, was een bedrijf en had het gevoel van, zijn letterlijke tekst was der zijn te weinig mensen die weten hoe leuk jullie zijn en daar ga ik wat aan doen.

**Description scene** [00:11:11 - 00:12:31] A performance by the wind company can be seen. Various members are being zoomed in. The man patron is again filmed in the interview setting. The business leader of the brass group is filmed again. He is still standing in the same room as where the wind players practice, however, the zoom has gone a bit further and you can also see his torso. Man patron 3 is again depicted in the interview setting. The picture changes, one sees a wind instrument on a white background. The words appear for this: Nederlands Blazers Ensemble, 99 x 1000 euros. The business leader of the brass band is filmed again, it is still the same interview setting. Again, a performance by the wind company can be seen.

### Transcript spoken language

- **Man patron 3** [00:11:27] Op een gegeven moment begreep ik dat een van de dingen die zij al jarenlang doen, namelijk het geven van nieuwe compositieopdrachten, dat financieel ingewikkeld werd had ik horen fluisteren.
- **Business leader brass group** [00:11:39] Vrijwel alle muziek die wij spelen is voor elk programma nieuw. Dus wij besteden relatief veel geld aan compositieopdrachten. Geld voor bewerkingen dus. Jaarlijks bijna een ton.
- **Man patron 3** [00:11:50] We hebben met elkaar bedacht dat we toch best mensen duizend euro konden vraag om dat gat te dichten. En de rekensom was snel gemaakt dat we dan dus honderd nodig hadden. Honderd vonden we een beetje te statisch dus we hebben bedacht het mogen er maar negenennegentig zijn. Dus eigenlijk heel simpel, ga op zoek naar negenennegentig mensen die enthousiast zijn voor het Nederlands Blazers Ensemble of die er enthousiast voor willen worden.
- **Business leader brass group** [00:12:14] Dus dat fonds, dat geld wat wordt besteed, wat wordt opgebracht door de lotgenoten is voor de avontuurlijkheid van de club enorm belangrijk.

**Description scene** [00:12:31 - 00:12:57] Man patron 3 is depicted in the interview setting. The picture changes, man patron 3 is depicted watching the brass band. The camera then rotates, now a man patron can be seen looking at the brass band with two others. Once again, the image returns to the interview setting of man patron 3. Again a performance by the wind ensemble can be seen.

#### **Transcript spoken language**

- **Voice over** [00:12:31] Een mecenas geeft. En wat krijgt hij ervoor terug?
- **Man patron 3** [00:12:35] Als je meedoet aan dit soort dingen moet je er niks voor terug willen krijgen. Bedoel, als je er zo in zit, in de zin van in materiële zin. Iedereen weet er wordt links en rechts wat georganiseerd en we laten geen gelegenheid lopen om het leuk te hebben met elkaar. Maar tegelijkertijd ja, als het een keer even niet uitkomt is het ook prima.

**Description scene** [00:12:57 - 00:13:22] Man patron 1 can be seen in the interview setting. Practising dancers are again seen and the camera moves to the face of man patron 1 who is watching the dancers. The image again goes to man patron 1 in the interview setting. Once again there is a performance by the wind ensemble.

#### **Transcript spoken language**

- **Man patron 1** [00:12:57] Ik hoef niet zo nodig te midden van de sterren te zitten, maar ik voel me thuis tussen die mensen die dezelfde passie hebben, die zo'n gezelschap steunen en die dezelfde passie hebben en zeggen ja, het gaat niet alleen maar om iets terugkrijgen, maar ik ga er ook uit liefde naartoe. Iedereen.

**Description scene** [00:13:22 - 00:13:46] Woman patron 1 is depicted in the interview setting. The image changes to woman patron 1 who can be seen walking, you can see her torso and face. Then woman patron 1 is filmed from the bottom while looking at

buildings. The image returns to the interview setting of woman patron 1. Again a performance by the wind ensemble can be seen.

#### **Transcript spoken language**

- **Woman patron 1** [00:13:22] Ik vind inderdaad, als je in een toch naar mijn idee een beetje ja bevoordeerde positie zit, dat het je goed gaat, dat je gelukkig bent, dat je leuke familie, nou noem maar op een soort droom verhaal, dan vind ik ook dat je zeker ja dingen gewoon terug moet doen.

**Description scene** [00:13:46 – 00:14:10] Man patron 2 is depicted in the interview setting. The picture changes, man patron 2 is depicted looking at the room with the bed and the skeletal branch. The director of the museum walks up to him and they greet each other cheerfully. They look at the room together and talk about it. The image returns to the interview setting of man patron 2.

#### **Transcript spoken language**

- **Man patron 2** [00:13:46] De mooiste droom die werkelijkheid is geworden, is in feite toch iets wat misschien niet zo zichtbaar is. En dat is in feite de samenwerking met andere mensen. Ik heb in de laatste jaar zo ongelooflijk veel mensen ontmoet die mijn leven verrijkt hebben door wie ze zijn. Door wat ze weten, de dingen die ze mij geleerd hebben. Datgene is geloof ik het meest waardevol geweest voor mij.

## **Appendix B** Transcript *De Moderne Mecenas*

**Description scene** [00:00:07 - 00:01:53] The film begins with a zoomed-in image of Van Gogh's A starry night. After this the camera zooms out and one sees the presenter of the film, he looks at the painting, makes hand gestures and explains things about the painting. Again, the painting is zoomed in and the image then returns to the presenter. The presenter walks into a room with several paintings, which turns out to be the Kröller-Müller museum. The presenter walks through the room, the room itself is also shown a number of times. This allows you to see the different paintings hanging. They also zoom in on another painting. Meanwhile, the image returns to the presenter who is walking around the museum. Following is an image of a photo of Helene Kröller-Müller. Another image of the presenter walking through the museum. Following is an old photo of the Rijksmuseum, Artis, Boijmans van Beuningen and the concert hall. Another image of the presenter walking around the museum. Finally you see woman patron 2 walking up a flight of stairs. You see woman patron 2 walking up a flight of stairs. Furthermore, another painting is filmed and a kind of corridor.

## **Transcript spoken language**

- **Presenter** [00:00:07] Dit is de hemel van 20 april 890, een dag na de volle maan. En je ziet die kleine ster daar in de wervelingen van die cipres, zoals eigenlijk alleen Van Gogh het kon schilderen. En je denkt Van Gogh te kennen. Maar dan kijk je opnieuw en dan blijven je dingen opvallen. Zoals nu die kleur, dat bruin met dat felle blauw ertegen. Ja, dat kon alleen maar Van Gogh natuurlijk. En dit hangt op een buitengewoon bijzondere plek. We zijn op de Hoge Veluwe in museum Kröller-Müller. Het levenswerk van Helene Kröller-Müller. Zij verzamelde zo'n elfduizend kunstwerken, waaronder eenennegentig schilderijen, maar liefst, van Vincent van Gogh. En La Perseus hangt hier die beroemde postman. Je denkt, wat een waanzin, al die meesterwerken bij elkaar. Zo'n landschap? Ja, dat is gewoon helemaal aan haar te danken. Helene wilde haar

liefde voor die moderne kunst echt met iedereen delen en dat voel je hier. Dat is hier ook gebeurd. Zonder haar hadden we dit gewoon niet gehad. En ze is dan ook met recht een van de grote mecenassen van de twintigste eeuw. Ja, alle culturele instellingen van belang zijn in het verleden door particulieren opgericht. Denk aan het Rijksmuseum, Artis, Museum Boijmans Van Beuningen of het Concertgebouw. En ook in deze tijd zijn het particuliere welfdoeners die hun collecties nalaten aan de samenleving en hedendaagse musea bouwen. Zoals *naam woman patron 2*. Zij verzamelde een unieke collectie Japanse prenten van na 1900 en stichtte daarvoor een privémuseum in een Amsterdams grachtenpand. Hoe begint iemand zo'n verzameling?

**Description scene** [00:01:53 - 00:03:43] Woman patron 2 is depicted looking at a Japanese garment hanging on the wall. She then walks around the room where this item of clothing hangs. After this the image changes to woman patron 2 who walks into a room with all kinds of different prints on the wall. She looks in a folder and at the pictures. Various images of zoomed-in prints pass by. Woman patron 2 is filmed closer, you can see the back of her head and the prints on the wall past her. Woman patron 2 is filmed looking at prints from the front. Prints on the wall are filmed. Zooming in on 1 picture. Woman patron 2 walks down a hallway looking at prints on the wall. A picture is zoomed in. Woman patron 2 is depicted in an interview setting, sitting in a room with prints on the wall and some sort of statue in the background. You can see her face and torso. There is a cup of coffee on the table. Several pictures come along. Again you see woman patron 2 in the interview setting. The image changes to woman patron 2 in a room, there are several prints on the wall and she is leafing through a large book. The book is zoomed in while woman patron 2 is scrolling through it. Woman patron 2 can be seen again in the interview setting.

#### **Transcript spoken language**

- **Woman patron 2** [00:01:53] Dat is begonnen toen ik voor het eerst naar Japan ben gegaan. En dat was in 1984. En toen ik daar was, toen vond ik het zo geweldig. Ik was gelijk, ja, verliefd op Japan, kan je wel zeggen. En je weet als je ergens naar een land gaat, wil je wat mee naar huis nemen. We zijn met een paar prenten begonnen. De eerste keer waren het er drie en uiteindelijk zijn we op deze periode uitgekomen. Die vonden wij toch wel heel interessant. De toekomst van het museum van mijn prenten collectie. Ja, daar heb ik heel erg over nagedacht. En jaren geleden heb ik besloten dat de kern van de collectie, dus alle hele belangrijke stukken, ga ik schenken aan het Rijksmuseum, want ik wil graag dat de collectie bij elkaar blijft en het Rijksmuseum, die heeft prenten verzameld tot rond 1900 en daar zijn ze gestopt. En mijn collectie gaat weer een stap verder, dus het sluit heel mooi aan. Ik vind de mecenat zijn een groot woord. Ik steun graag dingen waar ik zelf veel plezier aan beleef. Ik heb veel met muziek ook. Dus het Concertgebouw en het Concertgebouworkest, de Nederlands blazers ensemble, Sinfonietta, bijvoorbeeld, Cello Biënnale. Ik noemde er nu een paar en dan ook weer heel veel dingen die met kunst te maken hebben zoals het Rijksmuseum, het Van Gogh Museum en nog wat andere dingen.

**Description scene** [00:03:43 - 00:04:15] A large room can be seen, someone is speaking on stage and there are several people in the room. Woman patron 2, Princess Beatrix and another person can be seen together on a stage. Woman patron 2 receives a ribbon from Princess Beatrix. Woman patron 2 smiles and winks. Then she gets a firm handshake from Princess Beatrix. There is a buzzing while Princess Beatrix holds the hand of woman patron 2 in the air. The image changes to the interview setting of woman patron 2.

#### **Transcript spoken language**

- **Presenter** [00:03:43] Voor haar bijdrage aan de culturele sector kreeg *naam woman patron 2* van het Prins Bernhard Cultuurfonds de hoogste onderscheiding, de Zilveren Anjer.
- **Woman patron 2** [00:03:53] Het geeft me heel veel terug en dat beseffen mensen niet altijd hoeveel je ervoor terugkrijgt. Je wordt uitgenodigd naar interessante tentoonstellingen. Je ontmoet de mensen achter de schermen en dat maakt dat je daar veel dichterbij komt te staan.

**Description scene** [00:04:15 - 00:05:45] The image starts with a zoomed-in painting and zooms out to the presenter who takes a picture of the painting with his phone. The presenter can be seen in a room in the museum. The picture changes, the presenter and the director of the PBCF are seen walking outside. These two persons are then seen walking through a long corridor of the museum. They are zoomed in on while they are having a conversation. Then they walk into another room together and talk about what is hanging here in the room. A wall is being filmed, on this wall is a photo of Helene Kroller-Muller and Bart van der Lack, a story is described in text. Then we again see the presenter and director of the PBCF talking together and images of paintings are exchanged. This is followed by the director of the PBCF, her face is filmed talking to the presenter. There is going back and forth between the two people.

#### **Transcript spoken language**

- **Presenter** [00:04:15] Ja, als kunstenaar weet ik hoe belangrijk het is om ondersteund worden door mensen die werk kopen of verzamelen, of bijvoorbeeld door een beurs te krijgen waardoor je verder onderzoek kan doen. En die mogelijkheden nemen toe door mensen die een fonds op naam instellen en dat onderbrengen bij het Prins Bernhard Cultuurfonds. De aangewezen plek om hierover verder te praten met de directeur van het Cultuurfonds is het Kröller-Müller Museum. Vanwege een bijzondere tentoonstelling. Kom je hier vaker eigenlijk?

- **Director PBCF** [00:04:45] Ja, ik heb het geluk dat ik hier vaker kan komen, doordat ik natuurlijk vaak wordt uitgenodigd ook ja. Maar ook privé is het wel één van mijn favoriete musea.
- **Presenter** [00:04:53] Is zo'n mooie collectie ook. Dit is een mooie binnenkomer. Maar ja, kijk, daar heb je ze Helena en Bart van der Leck. De mecenas en de verversbaas. Zij was natuurlijk echt een klassieke mecenas, ze ondersteunde Bart van der Leck en echt wel twee jaar fulltime en gaf hem allemaal opdrachten en kocht ook vrij werk aan, waaronder dit schilderij De Huzaren. Maar hoe belangrijk zijn nou die fondsen op naam? Want dat zijn ook mecenassen.
- **Director PBCF** [00:05:20] Ja, gelukkig zijn er nog steeds heel veel mensen die cultuur in Nederland willen ondersteunen. En ja, die mensen noemen wij mecenassen, schenkers aan cultuur. Ja, en die zijn toch nog steeds heel erg belangrijk. Zo kunnen wij als Prins Bernhard Cultuurfonds wel zo'n vijfendertig honderd projecten per jaar ondersteunen, mede dankzij schenkers die een fonds op naam bij ons onder brengen.

**Description scene** [00:05:45 - 00:07:00] The image starts with a shot of a canal in Amsterdam. The following are images of the PBCF, from both the outside of the building and the inside. For example, people can be seen working at their desks. A meeting is then depicted, several people sitting at a round table. An employee of the PBCF is then depicted in an interview setting. You can see his face and shoulders, he is sitting next to a window. The image then returns to the meeting being filmed from different angles. After this we go back to the employee of the PBCF in the interview setting.

### **Transcript spoken language**

- **Presenter** [00:05:45] In dit pand aan de Herengracht in Amsterdam worden die fondsen op naam van meer dan 450 particulieren, stichtingen en bedrijven beheerd door het Prins Bernhard Cultuurfonds. Hier komen alle aanvragen voor een financiële bijdrage binnen. Samen met adviescommissies van deskundigen

wordt een eerste selectie gemaakt en daarna wordt besloten naar welke projecten of personen het geld gaat.

- **Employee PBCF** [00:06:13] We hebben vandaag onze kwartaal vergadering zijn vier per jaar. Dit is er eentje. Een forse. Ik heb meer dan dertig dossiers bestudeerd met allemaal aanvragen voor projecten op het gebied van dans, theater en film documentaires. En die gaan wij bespreken. Het belangrijkste criterium is een formeel criterium. We gaan uit van uniciteit. Het moet iets toevoegen aan wat er in het culturele veld gebeurt. En voor mij persoonlijk let ik altijd heel erg op urgentie en engagement. Er zijn zoveel belangrijke kwesties in de maatschappij waarvan ik denk ja, die kunst moet zich daarmee bezighouden. En als het nou heel erg abstract wordt, of vaag. Dan zeg ik nee jongens, die zijn belangrijke dingen aan de orde op dit moment.

**Description scene** [00:07:00 - 00:07:49] The image starts with a building being filmed, then zooms out and you see a garden where someone is working. This is followed by a shot of the presenter and the director of the PBCF walking around the museum. The two people are shown talking together, the camera switches between people.

### **Transcript spoken language**

- **Presenter** [00:07:00] Wat ondersteunt het Prins Bernhard Cultuurfonds nog meer naast cultuur? Zijn er nog andere terreinen?
- **Director PBCF** [00:07:06] Cultuur, natuur en wetenschap, maar binnen die cultuur eigenlijk alle disciplines die er zijn die van geschiedenis, beeldende kunst, theater, dans, monumentenzorg, cultuureducatie. Je kunt het eigenlijk zo gek niet bedenken. Amateur, professioneel. We zijn een heel breed fonds en een divers fonds.
- **Presenter** [00:07:26] En kiezen de mensen dan ook zelf welk gebied ze ondersteunen? Stel je hebt zo'n fonds op naam opgericht. Kan je dan kiezen waar het geld naartoe gaat?

- **Director PBCF** [00:07:35] Ja, je kan samen met ons een bestemming geven aan je schenking en je kan bijvoorbeeld zeggen ik hou van, moderne glaskunst of ik hou alleen van beeldhouwkunst. Dan houden wij daar rekening mee als wij projecten ondersteunen.

**Description scene** [00:07:49 - 00:13:26] The image starts with a picture of a farm. Then various works of art are filmed in the garden and the farm from another angle. Woman patron 3 is depicted cooking. Male patron 4 is depicted walking with a wheelbarrow. Woman patron 3 is depicted cleaning a stable, walking with a wheelbarrow and entering a room with horses. Man patron 4 and woman patron 3 are depicted carrying a horse. According to a few more images where both are engaged with horses. The picture changes, woman patron 3 and man patron 4 are depicted in the interview setting. They are sitting at a dining table, woman patron 3 sits at the front of the screen diagonally to the camera, man patron 4 sits at the back of the screen straight to the camera. Woman patron 3 continuously watches her husband while he talks. In between we see a number of images of the art in their house. These images are followed by an interview image in which we only see man patron 4 and an image of children making music. After this we go back to the interview setting where we see woman patron 3 again together with man patron 4. This alternates with images of children making music and images of the couple working with their horses. After these images, we again only see man patron 4 in the interview setting. This again alternates with images of man patron 4 working with a horse. Next we see an image of woman patron 3 working on a work of art and man patron 4 standing next to a horse. Then we see woman patron 3 standing in a room with a lot of people. There is talking and eating. This is followed by a shot where both are seated at the table with several others. This is followed by a shot of participant 1 of the giving circle. During this shot, participants are zoomed in and zoomed out several times. This is followed by a picture of participant 2 of the giving circle, she is depicted with her husband in the picture. This is followed by a picture of

participant 3 in the giving circle, who is pictured with the others sitting on his side of the table.

### **Transcript spoken language**

- **Presenter** [00:07:49] We zijn in Beerta, in Noordoost-Groningen. Bij de Duitse grens. Hier wonen duidelijk mensen met een liefde voor kunst. De boerderij is van het echtpaar *naam man patron 4* en *naam woman patron 3*. Beiden werkten lang in de gezondheidszorg en zijn actief in maatschappelijke en bestuurlijke functies. Ze fokken raspaarden. Een uit de hand gelopen hobby, zoals ze het zelf noemen.
- **Woman patron 3** [00:08:12] Geen sportschool nodig voor dit.
- **Presenter** [00:08:14] Al een aantal jaren geleden hebben zij een fonds op naam ingesteld om lokale en regionale projecten te steunen. De reden was dat Bart ernstig ziek werd.
- **Man patron 4** [00:08:27] Nou ik kreeg kanker en daar ben ik heel lang voor behandeld. Nou uiteindelijk ook, ik zit er nog steeds, dus niet ontevreden. En toen hadden wij zo iets van. Jeetje, stel dat het nou misgaat. We hadden een testament, maar we hebben geen kinderen. We hebben wel spullen, vooral kunst. Dus hoe kan je de waarde voor anderen nuttig maken. Toen hebben wij contact gehad met de notaris. Vervolgens zij we bij het Prins Bernhard Cultuurfonds uitgekomen. Gesprek gehad. Nou, dat klikte in een minuut. En toen zijn we begonnen met een testamentair fonds. En na een aantal jaren hebben we ons fonds actief gemaakt. Wij vond het ook wel leuk om in je leven nog een fonds op naam te hebben waardoor je mensen in aanraking ziet komen met dingen die jij gegeven hebt zonder dat ze weten wie je bent.
- **Woman patron 3** [00:09:23] Wij wisten eigenlijk vrij snel wat wij wilden ondersteunen en dat is in onze eigen provincie Groningen en dan voornamelijk cultuureducatie. Want wij geloven beiden in het feit dat als je kinderen op

jeugdige leeftijd in aanraking bent met wat voor vorm van kunst of cultuur dan ook in de breedste zin dat blijft hangen. En niet iedereen heeft alle kansen zoals ik die gehad heb. Ja en dat gun ik eigenlijk iedereen. Wat ik het grote voordeel vind, of dat vinden wij samen. Om het onder te brengen bij het Cultuurfonds is dat wij zelf niet hoeven te gaan beoordelen of een aanvraag voldoet of niet voldoet. En dat wordt door experts gedaan. En als ik zelf die experts allemaal moet gaan vragen, dan heb ik daar denk ik een dagtaak aan. En ik doe nog meer dingen. Dus dat willen we eigenlijk gewoon niet.

- **Man patron 4** [00:10:27] En wat ik heel erg bijzonder vind het is een hele kleine organisatie die relatief veel geldomzet voor goede doelen. En toen wij de begroting hadden gezien en hoeveel mensen er werkten en de inspanning toen hebben we gezegd, ja dit zien we zitten. Wij vinden het een hele belangrijke plicht om bij te dragen in de ontwikkeling van Nederland in hun ontwikkeling van jonge mensen. Want wij hebben het geluk gehad dat wij heel veel hebben kunnen doen in onze jeugd. En je merkt nu dat zeker in het gebied waar wij wonen, dat dat steeds moeilijker wordt. Dus ja, ik vind het heel erg belangrijk dat het Prins Bernhard Cultuurfonds zowel educatie als ontwikkeling stimuleert. Dit huis is voor ons gemaakt omdat we alleen maar een uit de hand gelopen hobby hebben, of nou kunst is of paarden of tuinieren, rozen. Het loopt hier altijd uit de hand, dus wij hebben onszelf beperkt. We mogen niet meer dan vijf hobby's hebben.
- **Presenter** [00:11:43] Goed, *naam man patron 4* en *naam woman patron 3* zijn enthousiaste ambassadeurs van het Cultuurfonds. Ze hebben inmiddels een aantal vrienden en kennissen enthousiast gemaakt om ook een fonds op naam in te stellen en om mee te doen aan een geef kring, de zogeheten *naam geefkring* dotatie.
- **Participant 1 giving circle** [00:11:58] Die hebben ons warm gemaakt. En ja, wij vinden het gewoon heel goed wat zij deden. En toen dachten wij van dat is ook op het lijf geschreven voor ons. Ja, en we hebben een fonds op naam opgericht. Ja, een fonds ten behoeve van cultuur en aanverwante activiteiten in

de provincie Groningen. We zijn kinderloos, hebben, en dan op gegeven moment heb je van wat gaat er later gebeuren met alles wat je allemaal hebt. Nou, wat ik wel heel belangrijk vind is dat het dit soort dingen toch heel sterk van het particulier initiatief afhangt.

- **Participant 2 giving circle** [00:12:29] Wij hebben ook net zoals jullie fonds op naam, maar dat is pas na als ons nalatenschap. En dan is het leuk om met kleine bedragen mee te doen. Ja. Al wel bij leven, juist als je het met kleine dingen kan doen kan je, en misschien dat met veel mensen doet, kan je met z'n allen wat betekenen. Ja, en dan heeft het ook het gevoel van dat je niet echt veel geld hoeft te hebben om gewoon mee te kunnen doen. En dat is ook gewoon heel erg aantrekkelijk.
- **Participant 3 giving circle** [00:12:58] Toen wij in overleg gingen met het Prins Bernhard fonds over een eigen fonds en wat we dan daarmee zouden willen. Kwam naar voren dat zij ook gewoon de hele nalatenschap verder wel willen regelen als executeur testamentair. En dat gaat dan vanaf inderdaad te gelde brengen van de zoutzakjes verzameling tot het opruimen van de kasten waar geen mens verder wat mee wil. En dat is een heel belangrijke, geruststellend gedachte. Ze nemen de hele taak over als jij dat wilt.

**Description scene** [00:13:26 - 00:14:09] The image begins with the presenter and the director of the PBCF walking around the museum. They see a special work of art and consider it. The artwork is zoomed in. You see both people looking at the artwork, while the presenter explains something about it, the director listens. There is an exchange between images of both persons and the work of art.

#### **Transcript spoken language**

- **Presenter** [00:13:26] Dit is wel te gek dat glas in lood ramen. Ja, dit is zo bijzonder dit. Dit is dus echt een opdracht geweest van Helene Kröller-Müller en Bart van der Leck voor haar onderneming. Ze waren, erts mijnen. Hij is ook echt

op reis gegaan om die mijnen te bekijken en dat zie je dan terug ook in het ontwerp. En ja, het was voor die tijd natuurlijk supermodern, ik bedoel dit is rond 1914.

- **Director PBCF** [00:13:51] Alle ambachten zitten erin.
- **Presenter** [00:13:53] Alles zit erin.
- **Director PBCF** [00:13:55] Heel veel mecenassen gegeven geld voor jong talent en jong talent in alle disciplines. Of dat nou beeldend kunstenaars zijn of modeontwerpers, instrumenten bouwers. Nou, te gek! Al het talent krijgt via ons de kans.

**Description scene** [00:14:09 - 00:18:20] The image starts with receiver 1 walking down a hallway. Then we see her going to pack things in her room. The image alternates between close-up and a little further away. After this the picture changes, we see science patron 1 and science patron 2 walking outside together. They are then filmed looking at the water. This is followed by the interview setting, they sit next to each other in a room in what is probably their house. Both on a chair with a small table between them. This alternates with images of them walking around outside and looking into a church. Following is an image of an image of science patron 1 in the interview setting. Below is a picture of someone playing the organ alternating with both patrons in the church. This is followed by another image, we see the receiver looking at photos on her laptop. The photo is zoomed in and then we see the receiver again. After this, the two science patrons follow together in their house, they set the table together. In between we see images of their house. Then we see both patrons again in the interview setting. This alternates with those who set the table. This is followed by a self-filmed image of the receiver that shows what the university looks like. This is followed by the image of science patron 1 depicted in the interview setting.

#### **Transcript spoken language**

- **Presenter** [00:14:09] *Naam receiver heeft bij het Cultuurfonds een beurs aangevraagd om een vervolgopleiding in het buitenland te doen op het gebied van nieuwe media.*
- **Receiver 1** [00:14:17] Nu is het twee jaar geleden dat ik stage heb gedaan bij Google. En mijn begeleider daar vertelde als je gaat doorstuderden en ik vind dat je moet doorstromen, want dat kan jij. Ga dan naar Australië, want daar is het onderwijs super goed en zeker op jouw vakgebied, kan je zo ontzettend ver komen. En toen dacht ik ja, weet je, je hebt gelijk en ik ga er alles opzetten om hier te komen. Wanneer ik deze opleiding heb gedaan, kan ik strateeg worden bij bijvoorbeeld een museum. Hopelijk lukt het. Ik heb ontzettend veel tijd en moeite in gestopt om alles ervoor gereeld te krijgen. Gelukkig vonden ze me aardig genoeg om mij de beurs tot kennen.
- **Presenter** [00:15:09] *Naam receiver kreeg haar beurs uit het naam funds.*  
*Naam science patron 1 is gepensioneerd rechter en naam science patron 2 was röntgenoloog. Ze wonen in Maastricht. Er was een mooie aanleiding om een fonds op naam in te stellen.*
- **Science patron 1** [00:15:26] Toen we 70 werden dachten dat ze zo bijzondere leeftijd die het waard is om te vieren, want we vieren niet zo vaak onze verjaardagen. En we hadden van via onze notaris gehoord over fonds op naam. En toen waren we geïnteresseerd in zodat we dat misschien wel een heel goed idee was om in plaats van cadeau mensen te vragen om een bijdrage te leveren om het fonds op te richten. En daar had eigenlijk iedereen uitgenodigd die we kende. En er is een opera concert geweest en daar hebben we ook het Prins Bernhard Cultuurfonds onder de aandacht gebracht en met name het fonds wat zij met ingang van die dag eigenlijk gingen oprichten. En ja, op die manier is er heel veel geld opgehaald, want in plaats van een cadeau hebben ze ons via ons fonds gesteund. Dat was dus een leuke start voor het fonds en het heeft de mensen ook wel gemotiveerd. Een aantal mensen die hebben na afloop gezegd

we gaan ook zoiets doen of we worden donateur of zo. Het was dus ook enigszins wervend.

- **Receiver 1** [00:16:28] Ik heb *naam science patron 1* en *naam science patron 2* ontmoet tijdens de basale dag van het Cultuurfonds. Super lieve mannen en ik hoop ze nog een keer te zien en te spreken. Want ja, fantastisch dat mensen hier gewoon zoveel geld willen geven om iets te maken van je studie, dat is echt fantastisch. Ik vind dat echt fantastisch.
- **Science patron 1** [00:16:51] Ik vind het wel een voorrecht om in een positie zijn om zoiets te kunnen doen. We hebben natuurlijk, zijn een gouden generatie die het de groei en bloei van Nederland heeft meegemaakt zonder daar zelf maar een specifieke rol in verder te vervullen. Dus we hebben wat dat betreft, zijn op een gelukkig tijdstip geboren en de tijden zijn nu weer heel anders. Ja, en dan vind ik het, een geweldig voorrecht om van, als je in staat bent om op die manier een bijdrage te leveren.
- **Science patron 2** [00:17:20] Ja, met name dat je jonge mensen de mogelijkheid geeft om zich verder te ontwikkelen. En wij we hebben dat zelf die mogelijkheid gehad. Nou, onze studie went. En al dat soort dingen. En het is leuk als mensen die dat op een andere manier niet zouden kunnen realiseren dat die daar nu ja in staat worden gesteld.
- **Receiver** [00:17:40] Hier ben ik dan, in Australië, Summer University. Mede dankzij jullie steun. Dit is de campus en de universiteit is hier. Ik woon daar. Het zijn ook studenten complexen.
- **Science patron 2** [00:18:00] Het is geweldig om het enthousiasme te proeven waarmee ze aan zo'n opleiding beginnen en dat ze vertellen over wat ze graag mee willen en wat ze voor gedaan hebben. En je ziet ze gewoon bloeien en groeien en dat is geweldig. Dat is geeft zo ontzettend fijne gevoel dat het wel besteed is. Ja.

**Description scene** [00:18:20 - 00:19:05] We see the presenter and the director of the PBCF from the back, looking at a work of art. They are then depicted again as having a conversation with each other, they are still standing in a room in the museum. The image alternates between them together and both of them alone. We then see images of artists working in a studio.

### **Transcript spoken language**

- **Director PBCF** [00:18:20] Je ziet heel veel mensen die heel graag jong talent willen stimuleren. Nou, hoe kan je dat nou beter doen? We zijn omringd hier. Ja, door het talent van Bart van der Leck, maar er zijn nog steeds nieuwe talenten die we opnieuw willen steunen.
- **Presenter** [00:18:32] Zonder mecenaat geen kunst uiteindelijk.
- **Director PBCF** [00:18:35] De overheid doet heel goed werk, maar zonder het mecenaat zouden afgestudeerden. Kunst academici afstuderen, kunstenaars, afgestudeerden, wetenschappers het toch moeilijker hebben om verder te komen in een carrière. Nu, dat zie je bijvoorbeeld bij het *naam fund*, een fonds dat beurzen geeft aan jonge beeldend kunstenaars waardoor zij bijvoorbeeld een of twee jaar lang kunnen studeren aan de Rijksacademie van beeldende kunsten in Amsterdam.

**Description scene** [00:19:05 - 00:22:11] We see artists at work in a studio. Following is an image of a person walking through a corridor and two poster. This is followed by a picture of a party and man patron 5 who walks in here. You see man patron 5 mixing in the company. Next, man patron 5 is depicted walking down a hallway. After this he walks into a room with works on the wall and looks at this. This is followed by the interview setting, he is standing in a room with a painting in the background. There is an alternation between the image of man paron 5 in the interview setting and man patron 5 walking through spaces and looking at art. Patron 5 then walks into a room where he

has a conversation with the artist. They greet each other. The artist then explains exactly what his art is. The images alternate between the artwork and man patron 5 and the artist in conversation with each other. After this we see man patron 5 walking up a flight of stairs with another artist and entering another room. We then see them together, and with another person, looking at the artwork. This is interspersed with images of the artwork.

### **Transcript spoken language**

- **Presenter** [00:19:05] De Rijksacademie biedt getalenteerde kunstenaars de kans om zich verder te ontwikkelen in het Artist in Residence programma. De kunstenaars kunnen gebruik maken van de werkplaatsen met professionele begeleiders en de bibliotheek om onderzoek te doen. Tijdens de open dagen presenteren de kunstenaars hun werk en komen ze in contact met de professionele kunstwereld van galeries, musea en verzamelaars. Jasper Peter High beheert de familie Stichting van Beuningen Peter High. Deze stichting heeft een fonds op naam ingesteld bij het Prins Bernhard Cultuurfonds waarmee kunstenaars kunnen deelnemen aan het Artist in Residence programma van de Rijksacademie.
- **Man patron 5** [00:19:53] Ik geef geld vanuit de stichting via het Prins Bernhard Cultuurfonds. Dus die bepalen voor ons welke kunstenaars we gaan steunen en wat we met dat geld gaan doen. Het Cultuurfonds is een van de weinige instellingen in Nederland die zonder enige rem helemaal gaat gewoon voor alle vormen van cultuur, zoals ik een fan ben van hen zijn zij een enorme fan van cultuur. Het cultuurfonds is naar ons toegekomen en we hadden meteen door, deze mensen weten veel meer van cultuur en veel meer van de noden die in die culturele sector zijn dan wij dat ooit zullen kunnen. Ze hebben in ieder geval ontzettend veel kennis. Dus dat was de eerste reden waarom we met hen in zee gingen en we hadden toen helemaal niet door hoeveel werk zij voor ons gingen verrichten. Later pas realiseerden we ons wat een goede keuze het was geweest.

Dat ze zoveel echt ons werk uit handen namen. Kijk, dit moet je dan gewoon thuis hebben. Dus je krijgt ontzettend veel vrijheid maar je er wordt ook echt gewerkt aan progressie naar een hoger niveau.

- **Artist 1** [00:21:14] Ja, wat je hier ziet is eigenlijk een soort wachtruimte. Maar het is ook een plek waar we ze gemaakt hebben.
- **Man patron 5** [00:21:25] Heb je dan het gevoel dat je dit bent gaan maken door je verblijf hier, aan de Rijksacademie.
- **Artist 1** [00:21:31] Ja, hier heb je ook gewoon een heel jaar dat je ook, nou dat je eigenlijk niet hoeft te verantwoorden. Een jaar lang, van je hoeft aan niemand uit te leggen waarom je doet wat je doet of waarom je kunstenaar bent.
- **Man patron 5** [00:21:45] Ja, ik vind de hij ongelooflijk geslaagd. Mooi man.
- **Presenter** [00:21:46] De *naam artist 2* kreeg een beurs uit het *naam fund*. Zij bestudeerde het werk van vroegere kunstenaars aan de Rijksacademie.  
Fragmenten van hun beelden verwerkt ze in haar eigen installaties.

**Description scene** [00:22:11 - 00:23:15] Again we see the presenter and the director of the PBCF walking through the museum together. They are filmed from the front and are talking to each other. An image of a work of art follows. The presenter and director are filmed together in front of the artwork. Following are images of other works of art. Then the faces of the presenter and director are filmed while they are talking to each other. Their faces alternate. Then an image of woman patron 4 appears who is standing in a room with a long set table. Woman patron 4 looks at the table.

#### **Transcript spoken language**

- **Director PBCF** [00:22:11] Dat is ook het mooie aan het moderne mecenaat. De moderne schenkers van nu. Ja, dat wat zij doen is natuurlijk toch ook continuïteit bieden. Ook de kennis, de kunst, het ambacht doorgeven aan de toekomst?

- **Presenter** [00:22:22] Ja, als je bedenkt dat dit ook een opdracht is geweest, maar dat zo'n groot paard mensen snapte dat helemaal niet in die tijd. Dus hij had een vooruitziende blik. Hij zegt Nou, dit wordt op een dag gaan mensen, dat snap.
- **Director PBCF** [00:22:35] En ik denk dat het meestal later daarom zo belangrijk is. Niet alleen voor het nu, maar juist ook voor alles wat nog na ons komt onze nalatenschap.
- **Presenter** [00:22:42] Wat vind jij nou een heel mooi gegeven van een fonds op naam? Wat is ingesteld? Wat iets ondersteunt waarvan je zegt dat is zo bijzonder.
- **Director PBCF** [00:22:51] Ja, wat ik zelf heel mooi en ook ontroerend vind is dat veel mensen een fonds op naam instellen ter nagedachtenis aan iemand. Uh, een voorbeeld daarvan is bijvoorbeeld het Harry Wig Fonds, uh, ingesteld door uh, de weduwe van de Harley weg. Uh overleden. Uh hij was een uh theatervormgever.
- **Presenter** [00:23:07] Ja en een schilder.
- **Director PBCF** [00:23:08] En een schilder. Ja en zijn vrouw bedacht. Hoe kan ik nou zijn naam de naam van mijn man eer aandoen? Hoe kan ik m nou laten voortbestaan?

**Description scene** [00:23:15 - 00:25:16] Woman patron 4 can be seen in the doorway of a room. She greets someone. Following are images of the room with a long set table, there are several people sitting at the table. An image follows of receiver 2 sitting down at the table. This is interspersed with images of others at the table and images of the face of receiver 2. We see woman patron 4 from the back, speaking towards the people at the table. We also see a shot of the deceased husband of woman patron 4, these photos are in a book. The book is slammed shut, we see woman patron 5 addressing the people at the table with the book in hand. This is again alternated with images of the people at the table, receiver 2 is also shown again. Following is an image of another invitee 1 at the table, he can be seen reading a speech from a paper. This is alternated

with an image of receiver 2. Next, we see invitee 1 who hands over an amount of 15,000 euros to receiver 1. This is followed by a close-up of the price, a statue of a piano that comes out of a kind of box with the name of the fund described below. Then we see woman patron 5 who hugs receiver 2 closely, this image lasts for a while. Then the invitees are filmed talking to each other and congratulating receiver 2. Woman patron 5 can be seen, she stands at the table and makes a toast, the camera moves towards receiver 2.

### **Transcript spoken language**

- **Presenter** [00:23:15] Het *naam fund* is ingesteld door zijn weduwe *woman patron* 4. Voor de eerste keer reikt dit fonds een prijs uit, een stipendium aan een veelbelovende toneel ontwerper.
- **Woman patron 4** [00:23:27] We zijn vanavond hier bij elkaar om de eerste uitreiking te doen van het *naam fund* Stipendium. Omdat het dit jaar zijn negentigste geboortejaar zou zijn. Ik heb altijd sinds *naam overleden man* 15 jaar geleden overleden en elke vijf jaar heb ik iets gedaan om hem te herinneren. Ik hou ervan om de dode waarvan ik hield leven te houden. In negentig tweeënvijftig heeft *naam overleden man* van een groepje rijke mensen uit de Zaanstreek een beurs gekregen. Zij zeiden tegen elkaar, die jongen, die moet een kans krijgen om ergens in het buitenland te studeren. En daar heeft hij toen voor twee jaar tweehonderd gulden per maand gekregen. En het was in die tijd heel speciaal. Zijn eerste klus in Nederland was Hans en Grietje bij De Nederlandse Opera, dus ik ben heel dankbaar voor het Cultuurfonds dat ze hebben geholpen om het echt ook te stichten. En vijftien jaar later begint *naam receiver* 2.
- **Invitee 1** [00:24:38] De juryleden zitten hier allemaal kiezen unaniem voor *naam receiver* 2. Ze noemen haar autonoom, eigenwijs en intellectueel sterk ontwikkeld. Dit is het bedrag.

**Description scene** [00:25:16 - 00:26:01] We see the director of the PBCF being filmed from the front, we see her in a room in the museum talking to the presenter. This is interspersed with images of the presenter's face. Then the image changes to both persons, they are talking to each other again and are still standing in a room in the museum.

#### **Transcript spoken language**

- **Director PBCF** [00:25:16] Wat je steeds vaker ziet is dat mensen bij leven al aan cultuur gaan schenken. Daar waar we vroeger vooral bij nalatenschap, bij testament schenking kregen, daar zeggen mensen tegenwoordig ik wil erbij zijn. Ik wil zien wat er gebeurt met mijn schenking. Ja dus. Het bij leven schenken, dat is echt iets wat steeds vaker gebeurt.
- **Presenter** [00:25:44] En het zijn ook mensen die het goed hebben gedaan, zeg maar babyboomers die misschien iets over hebben.
- **Director PBCF** [00:25:49] Ja, de baby boomers, de generatie die net na de Tweede Wereldoorlog geboren is. Die heeft er denk ik goed gedaan gehad en ook goed gedaan. En deze mensen ja, die hebben nu het gevoel dat ze iets willen nalaten.

**Description scene** [00:26:01 - 00:29:56] We see man patron 6 walking down the stairs and entering another room. He walks into a living room and sits down at the table. They zoom in on the cap he is wearing, it says the word. He takes off his glasses and a collection of poems is seen up close. Man patron 6 is shown, while sitting at the table he reads a piece from the collection of poems. He looks into the room when he does this. This is interspersed with a zoomed-in image of man patron 6's face and the text of the poem. Then we see man patron 6 standing in front of a window, he looks outside. This is interspersed with images of the poetry collection and the face of man patron 6. Man patron 6 is then filmed from the side while he talks about the fund at the table. We see images from the sixties and seventies. Then we go back to man patron 6 in the interview setting. After this, a white building is depicted. They zoom in on a poster on the building.

Then we see a spoken word or music company practising in a kind of theatre hall. Then the producer of a certain performance is shown. We see her face with all kinds of photos from previous pieces in the background. After this we again see the spoken word or music company practising in the theatre hall. We then see an alternation of man patron 6 in the interview setting and practising spoken word or music company. In between we also see the building of the PBCF and images of a meeting. Finally, we see a photo of man patron 6 together with his father.

### **Transcript spoken language**

- **Presenter** [00:26:01] Een voorbeeld daarvan is het *naam fund*. *Name man patron 6* beheert het fonds voor moderne zang en dichtkunst van zijn ouders. Hij is zelf ook een groot liefhebber van poëzie.
- **Man patron 6** [00:26:14] Ja, ik doe een tekst van Edwin de la Parra uit zijn bundel Grond komt terug daar waar het lampje brandt, waar planken kieren waar het kleden toch de tegengaat. En waar de geur van natte doek of kachel. Een ramp zich mengt met zoet van melk waar schuim op staat. Daar zit de nacht in, blikt ontplooien van een tocht voorbij de nacht. Zweef. Onder. Een schilderij dat. Het *naam fund* is de neerslag van de belangstelling gebieden en van de grote liefdes van mijn moeder en vader. *Naam fund* is een begrip dat mijn vader heeft bedacht. En vrij vertaald, hij kan het zelf waarschijnlijk nog veel mooier vertalen dan ik. Maar, betekent het, geef wat je put. En voor mijn ouders betekent het eigenlijk van geef terug van wat wij geput hebben en met name in de jaren zestig en zeventig, het was een levende tijd. Een heel explosief en levendig gebeuren. Daar hebben ze met volle teugen van genoten. En met het fonds wilden ze eigenlijk het ook, nou weer wat terug geven aan die culturele sector, en dan met name in hun belangstelling gebieden, modern klassieke muziek en moderne klassieke dichtkunst, maar dan echt in de breedste zin.
- **Producer performance** [00:28:03] Het is heel bijzonder dat deze voorstelling wordt gesteund door twee fondsen op naam. Ook omdat je dan eigenlijk het idee

hebt dat er toch personen zijn die heel graag willen dat deze voorstelling gerealiseerd gaat worden. En dat voelt wel als een steuntje in de rug. Het maakt het persoonlijker. Dat is leuk.

- **Man patron 6** [00:28:44] Ik ben uiteraard heel blij met de ondersteuning, het past eigenlijk perfect in de doelstelling van het fonds. Het zijn voor een deel ook, voor groot deel ook echt jonge gasten die doen. Het is ook, niet alleen in de grachtengordel maar ook daarbuiten vinden we ook belangrijk. Het werkt, het fonds krijgt die projecten binnen. Zij maken een eerste selectie. Zij sturen dan vervolgens een verzoek naar mij toe een aantal verzoeken en ik kan daar een advies over geven of wij dat zelf ook vinden passen. Dat doe ik dan ook, mede namens mijn vader natuurlijk. En dat advies nemen zij mee in de commissie zoals het heet. Ze hebben een paar keer per jaar hebben ze commissievergadering per sector. En daar wordt bepaald of toekenning komt of niet. Dus wij hebben eigen adviserende rol, is erg leuk. Daar kun je overigens voor kiezen of je meer of minder betrokken zijn, maar wij hebben dus wel aangegeven dat we dat boeiend vinden om daar wat nauwer bij betrokken te zijn.

**Description scene** [00:29:56 - 00:30:15] We see the director of the PBCF standing in a room in the museum, she is talking to the presenter. There is zooming out so that we also see the presenter.

### **Transcript spoken language**

- **Director PBCF** [00:29:56] Wij zeggen altijd bij het Prins Bernhard Cultuurfonds, of het nou professioneel of amateur of tot het nog groot of klein is. Iedereen is welkom en voor iedereen is er ook iets. Of het nou voor een schenker is die een kleine bijdrage wil doen aan een fanfare. Ja, of een grote opdracht wil zorgen voor een jonge, getalenteerd beeldend kunstenaar. Ook die komen in aanmerking.

**Description scene** [00:30:15 - 00:32:29] We see a building with trees in front of it, several people walk past in front of the building. Then we see different make up artists and hairdressers working on models in a room. After this we see two visitors coming up a flight of stairs. We see the ceremony, different people are talking to each other and drinking a drink. The presenter of the ceremony can be seen on the podium, she reads a speech. This is interspersed with images of people in the audience. We see receiver 3 of the prize come on stage with his models, this is interspersed with a picture of the audience clapping. We see receiver 3 giving a speech on stage. This is interspersed with images of the audience, his models, and his models and artworks in the audience later in the evening. Then we see an image of receiver 3's face, interspersed with images of receiver 3 taking a picture with its models.

### **Transcript spoken language**

- **Presenter** [00:30:15] Kunst en mode liggen in elkaars verlengde.  
Gezichtsbepalende Nederlandse modeontwerpers hebben het ondanks hun succes vaak financieel moeilijk. Een anonieme mecenat heeft daarom het Cultuurfonds *naam fund* ingesteld. Dat keert ieder jaar vijftigduizend euro uit aan een talent uit de modewereld om zich artistiek en zakelijk verder te ontwikkelen. De uitreiking is deze keer in het Stedelijk Museum in Amsterdam.
- **Presenter award ceremony** [00:30:46] Lieve afwezige namens het Prins Bernhard Cultuurfonds en Dutch Fashion Foundation een heel warm welkom bij de uitreiking van toch alweer het achtste Cultuurfonds *naam prijs*. In tijden waarin we diversiteit willen omarmen, koestert de commissie juist de Nederlandse diversiteit. En deze ontvanger is de verpersoonlijking van de diversiteit. *Naam receiver 3.*
- **Receiver 3** [00:31:20] Het geloof in creativiteit en mode wat met het stipendium wordt onderstreept vind ik subliem en het belang van Nederlandse mode wordt hiermee prachtig onder de aandacht gebracht. Ik ben blij voor alle kansen die ik heb gekregen in mijn leven en alle mensen die in mij hebben geloofd. Ik heb me

gerealiseerd hoe belangrijk hoop is in mijn leven, maar ook in die van de anderen. Hoop is vaak de drijfveer achter maatschappelijke bewegingen en veranderingen. Het betekent dat wat ik doe waarde heeft en dat het van waarden geschat wordt. En dat is waar je als ontwerper met heel veel anderen heel erg hard voor werkt. Wat mij nog meer naar buiten. Ik mag kiezen of ik het aan zakelijke of artistieke ontwikkeling of spenderen. En ik wil heel graag wat rust nemen om mezelf wat te verdiepen, want de tijd gaat altijd zo snel. Dus ik wil reizen en ik wil bepaalde kanten van mijn meer autonome werk wil ik graag, ja, wat verdieping in aanbrengen.

**Description scene** [00:32:29 - 00:33:24] We see alternating images of works of art and the presenter and director of the PBCF who look at this together. We then see both people walking through a room in the museum again. After this, the director of the PBCF is in the picture, she talks to the presenter. This is interspersed with an image of the face of the presenter and both of them.

#### **Transcript spoken language**

- **Presenter** [00:32:29] Hé, hier zie je heel mooi de ontwikkeling die van de Leck doormaakte. Waar Helene Kröller-Müller overigens in het begin wel moeite mee had dat die dus van figuratie kwam van iets wat nog herkenbaar was naar een soort van steeds abstracter. En dan eindelijk die eigenlijk met zoiets in. Toch is dat helemaal een portret.
- **Director PBCF** [00:32:45] Dat je met zo weinig lijnen hetzelfde kunt.
- **Presenter** [00:32:48] Weergeven. Ja, en misschien wel kernachtig er dan hier.
- **Director PBCF** [00:32:51] Ik vind het prachtig en ook heel leuk dat ze dit zo naast elkaar hebben.
- **Presenter** [00:32:54] Ja dit is mooi, heel mooi rijtje dit. Wat maakt het mecenaat in deze tijd nou nog zo belangrijk.

- **Director PBCF** [00:33:00] Ik denk dat het mecenaat nou belangrijker is dan ooit dat mensen hun eigen verantwoordelijkheid nemen en ook zo ervaren om kunst en cultuur te helpen behouden en te stimuleren. Bijvoorbeeld door een fonds op naam in te stellen. Of door je aan te sluiten bij een van onze geefkringen. Dat noemen we eigenlijk collectief mecenaat. Dus of je nou als particulier kunst wil steunen of als groep alles kan.

**Description scene** [00:33:24 - 00:37:22] We see an image of artis, then the camera turns inwards and we see different people standing in a room. They are talking to each other. We then see these people all sitting in the room, listening to someone giving a presentation. We see a square and the camera moves towards a building. We are inside a building, there is still work going on in this building, there are scaffolding and there is wood. Someone is walking through the room wearing a helmet. We see images of the building in earlier times. We see the former director of Artis, he is standing in front of a building. It is interspersed with images of the zoo and the building. We also see photos of what happened inside the building from the past. Then we see the old director with a helmet on the building again. We then see images where we can see what is being worked on within the building. This is alternated with the former director who explains certain things about the building. Then he walks into another room, he is alone here and explains more things. He shows a photo of what it looked like in the past, and we also see another photo from the past. This too is interspersed with images of the ruins. After this we see a large group of people walking out of a building. You see the group walking a bit, people shaking their hands and putting on helmets. We then see the group all walking through the ruins.

### **Transcript spoken language**

- **Presenter** [00:33:24] De leden van de geefkring *naam geefkring* schenken jaarlijks ieder een bedrag om een project in de historische binnenstad van Amsterdam te steunen. Hier zijn ze te gast in Artis in een toepasselijke ruimte.

Deze zaal kon eerder worden gerestaureerd dankzij een bijdrage van het Prins Bernhard Cultuurfonds. Vandaag krijgen ze informatie over nieuwe plannen en projecten van Artis. Een van die plannen is de restauratie van het grote museum, een monument met een bijzondere cultuurhistorische waarde. Hier begon Artis in 1838. Niet als dierentuin, maar als sociëteit aan de rand van de stad waar de natuur werd bestudeerd.

- **Ex-director Artis** [00:34:08] Artis is ooit opgericht door de Amsterdammers en dat was in een tijd. Amsterdam was aan het groeien. Wij hadden natuurlijk de industriële revolutie en vanuit de gedachte van de verlichting wilde men wetenschap bestuderen, in dit geval onze relatie met de natuur. Wat is die natuur? Waar staan wij? En heel Artis is begonnen eigenlijk hier. Dit is het eerste gebouw van Artis. Het hoofdgebouw waar je beneden de leden had, waar allerlei dingen georganiseerd werden. Je moet ook niet vergeten. Er was geen Concertgebouw, er was geen Rijksmuseum. Alle sociale dingen, de culturele zaken, speelden zich hier in Artis af. Ja ja, we zijn met eigenlijk het meest risicovolle werk hebben we hier gehad. We zijn mee tussen de grond in gegaan omdat hier een ingang gebied komt voor het museum. En dus op deze vloer. Je ziet daar nu al nieuwe palen. Daarop komt dan een vloer die waterdicht is, geïsoleerd en duurzaam. Dit is de centrale hal en als je hier kijkt zie je er een uniek trappenhuis is een uniek gebouw, dus ook het eerste museum van Nederland. Ook bouwtechnisch met zou een grandioze trap naar. Je kent Amsterdam. Alles is altijd natuurlijk, was klein en dit is opstijgen naar de natuur als je wil. Een vlinder die naar boven richt. Onder natuur werd ook verstaan planten, dieren, stenen. Wat was die relatie tussen dingen en dus gingen ze verzamelen. Hetgeen proberen te begrijpen. Maar zij hadden nog nooit een orang-oetan gezien. Dus hier stonden allemaal opstellingen van dieren daarboven. Boven alles wat vloog. Vogels, vleermuizen. Men was heel erg bezig om verbanden te zien. Want na de verlichting, wetenschap met belangrijk daarvoor was het altijd dat God alles gecreëerd had. En nu begon men erachter

te komen van ja, hoe zit dat dan precies? En ik zeg altijd dit is het best bewaarde geheim van Amsterdam. Erfgoed Nationaal Erfgoed. Er is geen tweede van en dat willen we weer toegankelijk maken om dit te herstellen en te restaureren.

Daarvoor hebben we die fondsen nodig, want zonder steun ja, kan je niet wachten.

- **Presenter** [00:36:52] Om te bepalen waar het geld van de *naam geefkring* heen gaat gaan de leden zelf kijken. Begeleid door mensen van het Cultuurfonds en van Artis krijgen ze een kijkje achter de schermen. Ze komen op plekken die voor andere verborgen blijven. Een mooie manier om het cultuurfonds te leren kennen en om je netwerk uit te breiden. Dit jaar besluit ze de renovatie van het grote museum te steunen.

**Description scene** [00:37:22 - 00:39:10] We see the director of the PBCF and the presenter walking down a corridor together. Through the window you can see the nature outside, the director explains something about this and they look outside together while they walk past it. Then we see a building on a lake, the building is in the middle of a forest. The camera then shows only the water and then another shot of the building itself, but this time away from paint. Here too we still see the lake and the forest. This is followed by a picture of the performance of the spoken word or music company. The audience can be seen which gives a big round of applause. The players receive a flower. Then we see the employee of the PBCF again in the interview setting. Then we see again the image of woman patron 4 who is in a close embrace with receiver 3. We also see a number of images of receiver 3 chatting with others while woman patron 4 is looking at this. Finally we see man patron 4 again in the interview setting, he is only depicted without woman patron 3. We also see images of the giving circle of man patron 4 and woman patron 3 and man patron 4 and woman patron 3 looking around in a room where various works of art hang. This is interspersed with images of other people. This is followed by man pattern 4 again in the interview setting.

## **Transcript spoken language**

- **Director PBCF** [00:37:22] Ja, we vinden eigenlijk dat je natuur en cultuur niet los van elkaar kunt zien dat ze onlosmakelijk aan elkaar verbonden zijn. Neem nou dit museum Kröller-Müller. Als je hier naar buiten kijkt, die prachtige beeldentuin. De prachtige natuur van Nationaal Park De Hoge Veluwe. Dat laatste steunen wij ook. Wij zorgen ervoor dat er een grote biodiversiteit is, dat er een verscheidenheid is van planten en dieren. En een heel concreet voorbeeld. De waterkwaliteit van jachtslot Sint-Hubertus was niet zo goed. Ja, maar wij hebben daarvoor gezorgd dat het nu ja een stuk beter is.
- **Employee PBCF** [00:38:03] Het fonds is van groot belang door als je als je ziet hoeveel prachtige projecten die nergens thuis zijn, hoe wij die kunnen ondersteunen. Dan denk je ja, dat is natuurlijk prachtig. Het gaat om dingen die daar een beetje buiten vallen die een aanvulling zijn op wat er al gebeurt. En daar komt bij dat er heel veel groepen en makers kwetsbaar zijn geworden. Er is geen geld meer voor er is enorm bezuinigd en met name in, in de mogelijkheden om zich te ontwikkelen kan het Prins Bernhard Cultuurfonds een enorm belangrijke rol spelen.
- **Man patron 4** [00:38:40] Een eigen fonds op naam is onzettend leuk. Het is net één grote familie van gevers die allemaal eigenlijk hetzelfde belang hebben. Bijdragen aan en dat is zo fascinerend. Dat is echt fascinerend als je tussen die mensen loopt dat je denkt wow, die hebben het ook allemaal leuk en grappig en fijn. Ja, daar word je echt warm van. Je wordt warm van. Ik kan niet anders zeggen.

## Appendix C Coding scheme

**Table 1.** Coding scheme. The normal codes were already in the a priori coding scheme. The italic codes were added during the coding process.

<b>Code</b>	<b>Frequency</b>
<b>Total</b> number of codes	18
<b>Total</b> number of quotations	224
<b>1 General</b>	68
Woman patron	29
<i>Connection to husband</i>	11
Man patron	28
<b>2 Agency</b>	69
Narration	14
Rights perspective	18
Care perspective	7
Public sphere	20
Private sphere	10
<b>3 Elitism</b>	68
Economic capital	3
Social capital	16

---

Cultural capital	11
Symbolic capital	6
<i>Ethnicity</i>	19
Mystification	13
<b>4 Extra</b>	19
<i>Types of art</i>	7
<i>Kröller-Müller</i>	7
<i>Patronage</i>	5

---